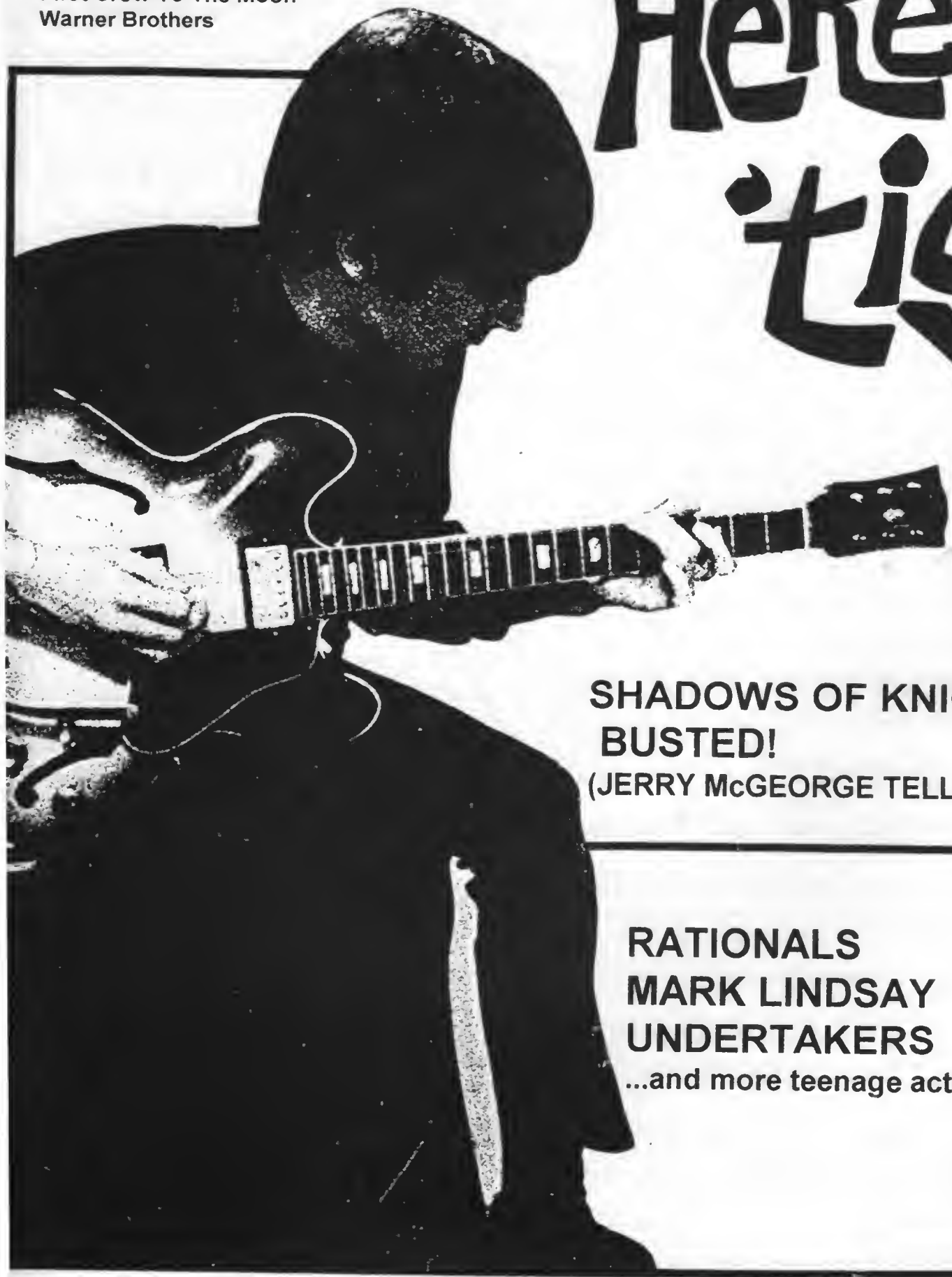


USA/Destination Records
Ron's Rotten Apple
Choir
First Crow To The Moon
Warner Brothers

Here ^{#6} tis



**SHADOWS OF KNIGHT
BUSTED!**
(JERRY McGEORGE TELLS ALL)

**RATIONALS
MARK LINDSAY
UNDERTAKERS**
...and more teenage action!

Sundazed
MUSIC INC

THE BOYS...THE GIRLS...

and THAT WILD, WAY-OUT, WICKED, WONDERFUL BEAT!

CLEVELAND'S THE CHOIR

Sundazed Music and Here'Tis Record's producers, researchers, & archaeologists extraordinaire spent a good part of the last two years compiling this extraordinary CD by a band that's waited over 25 years to have their music heard. A trail muddled by jealous managers and more personnel changes than The Byrds didn't make this an easy package to assemble. But, here it is, the first ever compilation of what may have been simply the best, most over-talented and pitifully ignored bands of the 60's. A band that, for years, monopolized the Cleveland club scene, and whose members would go on, once joined by Eric Carmen, to finally achieve fame as The Raspberries. One listen and you'll be wondering (just as we are) how these guys weren't rewarded earlier for their amazing songwriting, playing and singing. This history-saving collection puts together rare, rare home demos, tracks rescued from rare acetates, unreleased recordings, rehearsal tapes and their one hit - "It's Cold Outside" - to finally try and bring this awesome band the recognition they deserve. A 16 page booklet including liner notes by Jeff Jarema, rare photos, & more, makes this package a must.

THE CHOIR - "CHOIR PRACTICE" available only on CD \$13.98



THINGS TO COME

In the 60's came a 7" record; a rarity now worth *hundreds of dollars*. The 70's brought a bootleg LP of just a few of their songs; now worth *thousands of dollars*...Finally! The 90's bring the *first official release* of the complete studio recordings by this astounding Stones/Watchband/Them influenced 60's punk & psych group. Another lost masterpiece from Sundazed... Liner notes by Mark Prellberg, never-before-seen photos of the band, and more! You have to hear this to believe it!

THINGS TO COME

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THE NEW COLONY SIX

No orchestral arrangements here! This fuzz-soaked, Farfisa-drenched package includes only the best of the NC6's Sentar label punk & psych material! 22 killer cuts in all! Plus, 2-sets of liner notes by Jerry Schollenberger and Jeff Jarema, lotsa pictures, and sound quality that'll blow your already psychedelized minds!

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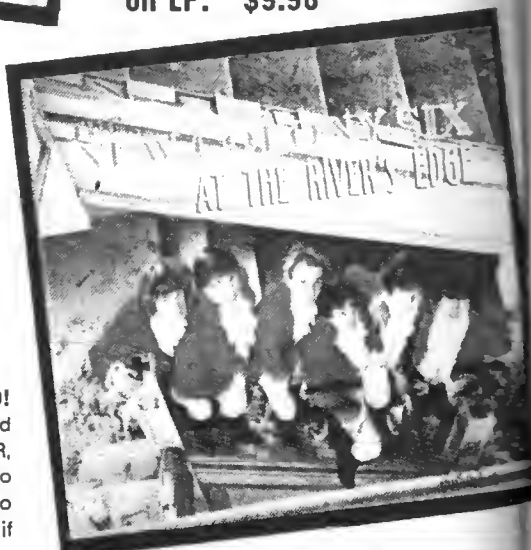
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Here 'tis
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Here 'tis

HERE 'TIS #6
c/o Jeff Jarema
P.O. Box 6092, Raleigh, NC 27628 USA

Written & Edited by Jeff Jarema

Contributing Writers: Ron Rimsite, Dave Jarema, Neal Skok & Bill Tobelman

Photos courtesy of Jerry McGeorge, Scott Morgan, Dave Collins, Mojo Collins, Clark Besch, Mike Stax, Al Warner, Bill Tobelman & Rod Heiden.
Additional xeroxes, etc. from much of the above plus Neal Skok, Greg Shaw, Jim Skeen & Jeff Lind.

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December 1993. It's been five years since the last issue of this mag. Of course, in that time rock 'n' roll has continued to deteriorate at a nice clip. "Classic Rock" radio still rules. Just the other day, local station WRDU (in Raleigh, NC; note obligatory new mailing address for HERE 'TIS) played Loverboy and Journey back-to-back! On TV, there's Rod Stewart, Bryan Adams & Sting (together, which may be the scariest part), singing this schlock soundtrack ballad. But if this is more than your pacemaker can stand, then there's always the "unplugged" route. We've got all your favorite losers: McCartney, Rod Stewart, 10,000 Maniacs, Soul Asylum and, of course, Eric Clapton.

Remember the old slogan, "Clapton is God"? Well, though I question its merit applying even to his best work (27+ years ago, but who's counting?), at this point that claim ain't nothing more than an embarrassing reminder. These days, the classic rock stations are heavily hyping/playing to death Clapton's hilariously feeble (I'm being charitable) cover of Hendrix's "Stone Free", as if it's already some kinda bitchin' rock classic. This guy is so @\$%ing lame in '93 that, I swear, I saw him on MTV kissing Elton John on the mouth! Eric, uh, did you ever stop to consider where that orifice has been? (OK, I'm not bein' nice. I know for a fact that Elton is now living a respectable, monogamous life. As a matter of fact, he married a local Eastern North Carolina boy not too long ago!).

And what's with these jerks Pearl Jam? I recall the first time I saw a Pearl Jam video; I got pissed at viewing this grunge poseur lead singer totally hamming



"Classic Rock"

it up like he was some kinda on-the-edge visionary basketcase. This guy Eddie Vedder seemed so @\$%ing contrived, as did the whole band who I suspicion were wearing lipstick and playing glam-metal four years ago when that was selling, that I vowed to myself (OK, this part ain't true but I gotta tie this thing together) I was gonna give up on rock 'n' roll if these clowns "made it". Well, Pearl Jam is one big deal now but I find that it doesn't bother me that much anymore. The reason? Their forerunners, like Poison, Warrant & Great White, to name a few, can't get arrested in '93 & are even gettin' dropped by their record labels. I figure it's just a matter of time for Pearl Jam.

Getting back to radio, which is something I feel real strongly about, I don't have to persuade anyone buying this rag that "Classic Rock" sucks. From what I understand, the same crap that is played around the clock on these stations with torturous repetition (Zeppelin, Aerosmith, Eddie Money, etc.) is decided by, get this, a group of 18-22 year olds corralled into some gymnasium in West Virginia. The results of one of these surveys (of a couple hundred different classic rock turds) included nine of the top ten tunes being held down by Pink Floyd. Pink Floyd! The most boring band of all-time yet the most popular with these @\$%ing in-bred unemployed high school dropout losers. This is wrong & really pisses me off.

On a local level though, there are signs of life on the radio. Though "oldies" stations are as unimaginative and contemptible as their "Classic Rock" accomplices, I gotta praise two guys on Raleigh's WTRG. This station generally features the same stale playlist of '60s hits that you've heard 10,000 times before (in an unceasing aural drubbing akin to the radical treatment/rehab in 'A Clockwork Orange!'). But every Monday night, WTRG lets loose Larry Crocket to spin soul records from the '60s/early '70s and I gotta admit he sneaks in a lot of cool, obscure surprises.

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Just today though, I got an even more unexpected shock when veteran DJ Charlie Brown started whipping out old WKIX surveys from the '60s & proceeded to play stuff that hadn't gotten a commercial spin in this area in 25 years. I shit you not, at one point he even blasted the Wildweeds' "No Good To Cry"! Man, what a pleasure to hear a song of this caliber on the radio. This is what rock 'n' roll radio should be all about. I hear they still play "It's Cold Outside" by the Choir on the Cleveland stations; at least somebody knows what they're doing.

Of course, we've got a bunch of colleges around here, so there's always a chance to hear something unusual on the left end of the dial. Since moving back to the area, I've heard "Shotdown" by the Sonics & "Kill City" by Iggy 'n' James Williamson back-to-back once, "Maybe the People Could Be the Time or Whatever the Hell It's Called" by Love, "Revelation in Slow Motion" by the Count Five plus more frequent airings of the Lyres and other modern garage combos. Naturally though, college radio stations make room on the air for lots of communication major jerkoff-types who gotta prove their hipness by throwing together Dr. Dre, Judy Garland, and Sun Ra in the confines of a three-song set. That kinda shit irritates the hell outta me!

What I do dig on college radio is a lot of the new punk stuff getting limited airplay. From what I hear, there's a lot of real good power pop cum punk-styled exciting shit being released these days. As a bonus (and contrary to what Rimsite states 'bout college radio in his column), these stations (at UNC and Duke, at least) completely ignore commercial/marketable "alternative" bands like Soul Asylum (who just sound like John Cougar Mellencamp to me, anyway).

Well, enough of that. Here we are again with yet another issue of HERE 'TIS. At five years, it's a little overdue but, hey, after I pulled the plug on this very issue back in the Fall of '89 (just after moving to Los Angeles for 3½ years), I vowed to leave the lucrative world of fanzine "publishing", never to return. Biggest thanks this issue goes to Sundazed Music, perhaps the coolest reissue label on the planet. I like bugging Sundazed head honcho Bob Irwin 'bout our so-and-so comp ain't out yet, but knowing my total '60s punk mania, all those calls of mine may've been gettin' in the way of business-as-usual at the label. From what I hear, Bob had to call a meeting with the staff to discuss "what to do with Jarema". In the end, a lightbulb went off & someone muttered, "Let's give him a fanzine to do! That'll keep him busy." And so we have this new issue, printed and distributed by our fine friends in Cocksackie.

In joint effort with your's truly, Sundazed has released the totally essential Shadows of Knight-RAW 'N ALIVE AT THE CELLAR LP (as well as the related OH YEAH! THE BEST OF DUNWICH RECORDS) which ties in nicely with our humongous interview with Shadows rhythm guitarist/feedback expert Jerry McGeorge. There's also my impassioned plea for "Respect" for Ann Arbor soul-punk heroes the Rationals as well as interviews with Mark Lindsay, Jackie Lomax (on the Undertakers), a look at USA/Destination Records, the return of Ron Rimsite and much, much more.

This issue is dedicated to the memory of John Swain. Along with my brother Dave, I can't think of anyone who's left a greater influence on my love of real rock 'n' roll. Back in '79, my fellow record collecting pal Heywood and I discovered a dusty little shop on Hillsborough Street in Raleigh called the Record Hole. Earlier that year, in one fateful afternoon I got into my first bar (at age 15 & looking 12!) and also drunkenly scored my first '60s punk comp, 'Nuggets' (along with Jethro Tull's 'Stand Up', so you know I was smashed!). Due to having earlier picked-up 'Nuggets'/been hipped to the meaning of life, I was better prepared than most to take full advantage of this incredible record store. On that first visit, I picked up copies of 'Over Under Sideways Down' and 'Featuring Performances by Jeff Beck, Eric Clapton and Jimmy Page'. Not only was my life changed forever that day, but I got two radically different mixes of "Hot House of Omagarshid" outta the deal!

As great as the selection was (I'm still pretty jealous of Heywood having dug up the MCS on AMG in the 25¢ section), the best thing about the Record Hole was



"Rock 'n' Roll!"

its owner, John Swain. This guy was truly the hippest person I've ever met. He was a chain-smoking, blood shot-eyed, hung-over wise ass. I've met Tom Waits & I can tell you, this guy was what Waits tries to portray himself as in some of his acting roles; a real Bukowski-type, though in Swain's case, always laughing his ass off & smiling. As I was saying, he was a real wise ass who paid the bills by hyping obscure R&B/soul 45s to "beach music" DJs & collectors. He also had to sell a lot of heavy metal (which, of course, he didn't give a shit about) and so I know he appreciated our crowd more. One day, he pulled out a box of psych 'n' punk 45s that he was gonna sell to Metro Music or some such mail-order dealer for good money. Instead, he was selling me shit like "Lost One" by the Roots, Sparkles' "No Friend Of Mine", Sound System's "Take a Look at Yourself", Six Pents' "She Lied" and Shades' "With My Love". And he was selling 'em to me for \$2 and \$3 each! (In a typical Swain move, he wouldn't bargain on "Moon, Send My Baby" by the Challengers 'cause it had some "crap A-side (he) could sell as beach music"!).

The last couple times I saw him was when I started goin' crazy buying up soul 45s every chance I got. He gave me the ultimate compliment, saying something to the effect after I'd blasted a number of killer obscurities on the store's ultra-crusty turntable, that I had a real talent for spotting great records he'd never heard. And he knew great records. After all, he was always quick to tell a customer that he'd gone to college (briefly, I assume) with the Swingin' Medallions. Hell, it was probably a bullshit story and he was probably just stroking me to buy all those 45s I'd just ruined by playing on that sorry ass Victrola of his. The last time I saw John Swain, I told him I had myself a record label (sort of) and was putting out a Dunwich Records comp. He said the Del-Vetts' "STP" record wasn't worth a damn but that he always got good money for it. I guess that was as good a way as any to end it with him. One thing's for sure, this old town ain't the same without ya, John.

Much apologies for the dreary tone of that intro/editorial. Now it's time to have some fun. Grab a frosty beverage, have a smoke if you like (there ain't no damn "non smoking" policy at this establishment), & start reading!

Cheers,

[Handwritten signature]



HERE 'TIS Fave Raves:

Having a Wild Weekend - DAVE CLARK FIVE • Take Me Back and Hold Me - FOGGY NOTIONS • Reverberation (Doubt) - THIRTEENTH FLOOR ELEVATORS • Behold Now Behemoth - THINGS TO COME • ROLLING STONES: Just 'bout anything from '63-67 • Gospel Zone - SHADOWS OF KNIGHT • Since You Been Gone - KINGSMEN • They Said No - HARD TIMES • Winning Ticket - HUNS • Anyway, Anyhow, Anywhere; Leaving Here - WHO • Beer Bust Blues - SCOTSMEN • It's No Use (1st ver.); plus "The Byrds" Box Set (as usual, discs one 'n' two only) - BYRDS • Echoes CD - GENE CLARK • Almost Grown - LOVIN' SPOONFUL • If These Are Men - CHOIR • Codine - LITTER • How Do You Feel - PRIMITIVES • Commando - RAMONES • Long Day's Flight CD - ELECTRIC PRUNES • Leavin' Here (1st ver.); Guitar Army - RATIONALS • Can't Seem To Make You Mine - SEEDS • All Day and All of the Night; Shangri-La - KINKS • There's Gonna Be a Storm CD - LEFT BANKE • Down at the Bottom - Q'65 • Get The Message - CYRUS ERIE • etc., etc.

5 UP & COMING

1. Project Blue
2. Workin in a Coal Mine
3. Rumors
4. 96 Tears
5. Don't Look Back

Sept 7 - Sept 14 - 1966

Banshees
Lee Dorsey
Syndicate of Sound
? (Question Mark) &
The Mysterians
Remains

Fanzines come & fanzines go and some, thank God, like Kicks & Ugly Things stick around. Here's what's out there "currently":

KICKS Plenty of '50s/'60s rock 'n' roll madness in issue #7 includin' Ron Haydock (great article), Trashmen, Rock-A-Teens, Iguanas, Sir Doug, Crossfires, etc. etc. (but where are all the English groups?!). Greatest rock 'n' roll mag EVER! Send a couple stamps for info; you'll probably also receive Norton Records' boss catalog. Write:

Kicks; Box 646, Cooper Station
NY, NY 10003 USA

UGLY THINGS OK, I don't give a flyin' fuck about the Misfits (stupidest looking rock band of all time), especially when they're taking up 20 pages of one of my all-time fave 'zines, UGLY THINGS. I don't give a shit what Rimsite sez, it's my \$4.50 and I want more Pretty Things, Downliners Sect & Gants!!! Oh yeah, they're all in issue #12 as well. Make it an even \$6 (\$8 overseas) and you can have this delivered to your Mom's house (where you probably still live):

Ugly Things; 405 W. Washington St., #237
San Diego, CA 92103 USA

CREAM PUFF WAR Outta nowhere (actually the Bay Area) comes this slick, thick but utterly hip mag dedicated to rewriting rock 'n' roll history, San Francisco '60s-wise. Sophomore ish includes incredibly in-depth features on the Chocolate Watchband, Syndicate of Sound, etc. 114 pages! Jud Cost; 349 Pineview Dr. Santa Clara, CA 95050 USA

12 O'CLOCK JULY Mentioned elsewhere in this issue; excellent all-Michigan '60s punkzine! #3 featuring the Mussies, Thyme, Aardvarks & Rationals. Nail a copy from: Kip Brown; 700 Lancashire Dr. Sturgis, MI 49091 USA

LOST AND FOUND Another cool mag that comes out swinging with its debut. 80+ pages of the most obscure midwest '50s/'60s teen action, including Al's Untouchables, Kama del Sutra, We Who Are, Gaity Records, some R&B vocal group called the Wisdoms that you won't give a shit about, & a mega-lengthy piece on the Electras. Order today: Lost And Found; P.O. Box 44002 Eden Prairie, MN 55344 USA

BLACK TO COMM Crazed coverage of '60s/'70s punk, '90s societal ills, etc. #20 features the Seeds and a twisted chat with Roky Erickson. You won't find this at your neighborhood gay book store, so you're gonna have to write for details to: Chris Stigliano; 714 Shady Ave. Sharon, PA 16146 USA

FREAKOUT USA Yet another new '60s punkzine! Cool interview with Michael Davis of the MCS (who comes across as a real hip guy despite what I say 'bout him in my Rationals article; gotta defend my Ann Arbor homeboys, ya know!). As with all the above 'zines, send a stamp or two for details to: Efram Turchick; 1204 E. 12th Tucson, AZ 85719 USA

OVERNIGHT SENSATION "The Story of the Raspberries" Haven't seen this one yet though apparently it's a 350-page book dedicated solely to coverage of the great '70s power pop band. Featuring interviews with Wally Bryson, Jim Bonfanti, Dave Smalley (all ex-Choir) plus that legendary punk savage Eric Carmen. Kinda pricey at \$20 but if you're a fan... \$20 (\$30 overseas) postpaid to: Power Pop Press; P.O. Box 504 Dresher, PA 19025 USA

Ron's rotten

APPLE

by Ron Rimsite



Oh no! You're right! With the return of one of your fave '60s fanzines, "Here 'Tis" comes the unwanted return of that bitter crank with his abrasive opinions that don't quite gel with your own '66-only fanaticism! Ah don't worry, ye moptop! Time, plenty of wholesome sex and some great bands have mellowed my spitting, bug-eyed ranting down a few notches. Which may bring a sigh of relief to most but disappoint a few like your editor! Seems Mr. Jarema gets off on reading the hate mail my column gets when I try to hip Byrds fans onto the Misfits for example.

Probably not as much as Mike Stax got from the latest "Ugly Things"! The respected journal of '60s rave-ups has done its first non-'60s feature interview with none other but the Misfits! I salute Mr. Stax for taking the biggest risk of his journalistic career by following his own tastes at the risk of alienating alot of diehard stick-in-the-muds who only like things that fit in the tight niche Mike set up at the onset of "Ugly Things".

But if you look at the big picture, the Misfits and dozens of other '70s Punk Rock bands were following in a tradition of crazed Rock & Roll insanity whose groundwork was laid by the Ugly bands of the '60s and the Rockin' lunatics of the '50s as well. You don't have to be a genius to see it all follows the same jagged line and if you can't, you might as well retire to the old fogies home with your subscription to "Goldmine".

If you've been missing out, there's a ton of hot new wax (and some icy CDs, too) to shove in your ear-holes. For starters, Norton Records (not usually known for '70s Punk so you know these guys are righteous!) has kept alive one of thee greatest bands of the '70s - the Real Kids! If you've never heard the full-out wall o' guitars and ingenious songwriting of hall-of-famer John Felice, don't spend another dozen years in the dark! The wonderful Norton guys (or rather, guy & gal!) have not only rereleased the undisputable classic debut LP but have assembled a brand new (gasp!!) collection of live/radio recordings just out entitled 'Grown Up Wrong'. Recorded at their strongest, there's plenty of songs the Real Kids never put down on vinyl before so this is a don't-miss!

Also out is a new CD-only DMZ collection called 'When I Get Off'. If you aren't familiar with DMZ either, (at this point I would've called you all kinds names but as I said earlier, I'm behaving!), both of these bands put Boston back on the Rock & Roll map in the mid-70s. DMZ stripped down their high-voltage double guitar attack to begat the Lyres. In fact, many argue which was their favorite band of the two! Seeing all of DMZ's New York shows, I'll have to admit I'm partial to them, being a full vol./full speed destruction team they were, rather than the Mono 'n' sidemen act the Lyres are.

DMZ show what they were all about on this new CD which collects their rare debut EP, the rest of the 'Relics' LP and lots of other hard to get stuff. They can be best described as having the sonic power of contemporaries the Dictators and Radio Birdman with the edge of '60s Garage - DMZ was practically thee first band to cover '66 punk songs, laying the groundwork for

all those who came after them! Now all the world needs is the classic DMZ debut LP to be rereleased! It's been in collector's shops in the \$20.00 range but, fuck, it's worth it! Get 'em all!

So there's two fine examples of '70s Punk excellence in America for you hold-outs to get started with. Or you can get further into the muck with the recent compilations of rare 70s Punk Rock rippers like 'Feel Lucky, Punk?!' (rumored to be assembled by the fine folks, or fucks, that gave us 'Garage Punk Unknowns' way back!) and the regional 'Bloodstains' series (Texas and California uncovered thusfar). Are we starting to see parallel lines yet, dear readers?

Yes, it seems that fans of world class craziness are looking past Garage, Surf, Beat, Psych, Rockabilly and R&B now that it's getting harder & harder to find top quality stuff that hasn't been reissued yet. Unless you decide to become a part of the Lollapalooza Generation! BAH!

What burns my ass is the fact that these so-called "Alternative rockers" think they're descendants of 70s Punk in some twisted way! Will someone tell me what they are the "alternative" to? Like, what is so "new" or "groundbreaking" about the Red Hot Chili Peppers, the Cure, Porno For Pyros, Soul Asylum or a hundred other bores appreciated by bigtime "Rock critics" or the majority of smalltime college radio stations? If you melted down their complete output, it wouldn't contain the bile and brimstone of one great 70s Punk Rock 45! So fuck those bums!! It's just the "Classic Rock" of the future unshaven in flannels for "street credibility"! Hah!

As with the Punks of the '70s (AND the 60s for that matter!), the good bands are only appreciated by a small few that knows guts & glory from bullshit & baloney! Take bands like NYC's Party Kings - the fabulous Devil Dogs! You won't see them on MTV's so-hyped "underground" showcase (hack, puke) "120 Minutes"! This trio of debonaire wiseasses hold aloft a malatov cocktail of Punk Rock for all in the dark to see! Their newest LP, 'Saturday Night Fever' might be their best yet with all that is cool served up on 10! If you can't get behind that, eat a turd! The Devil Dogs rule.

Or how about the Muffs? Their debut on (believe it or don't!) a major label is one of the big delights of '93. Catchy Pop songs played full-force Punk. Now if this label would only spend some of their millions to promote the Muffs, maybe we'd get something truly great on the radio/MTV so today's teens would have some real cool heroes to emulate rather than assholes like Marky Mark or any other "rock stars" that lift weights! Did Little Richard or Brian Jones ever lift weights?

So there's some of my suggestions to further your Punk collection past '66. It's all loud. It's all crude. It's all energy, youth and wildness. It's loud guitars, anguished screams, great choruses, crashing drums! Guts & glory. It's '58, 66, 77 and 93. It's Rock and Roll.

REAL KIDS-Grown Up Wrong; Real Kids (Norton Records, PO Box 646, Cooper Station; New York, NY 10003 USA)
DMZ-When I Get Off (Bomp Records, PO Box 7112; Burbank, CA 91510 USA)



The Jerry McGeorge Interview: Dalek/Engam: The Blackstones Shadows of Knight H.P. Lovecraft

by Jeff Jarema

Movies aimed at depicting the lives of rock 'n' rollers, though generally missing the point, are always worth a good laugh. I particularly dig those glaring continuity flaws like at the beginning of 'The Five Heartbeats' when they're at a diner, sporting cool & accurate Major Lance-style processed hairdos. It's 1965 and what are they groovin' to on the jukebox? "Didn't I Blow Your Mind" by the Delfonics...from 1970! An even funnier error was the casting of Dennis Quaid as Jerry Lee Lewis in 'Great Balls of Fire'. That's like gettin' the Fresh Prince to play Esquerita!

Recently, I heard that a legendary (in their total obscurity, that is) sixties garage band is negotiating to bring their story to the big screen. I like the idea and based on the soundtrack possibilities alone, it's bound to be a lot better than 'The Doors' movie. But if one garage band oughta have their story immortalized in celluloid (or digital tape or whatever the hell they're using these days), it's those punk slobs the Shadows of Knight. Think about it: Teen-agers, drugs, underage girls, statutory rape trials, nervous breakdowns, homosexuality, evil/corrupt radio programmers/deejays, cherry bombs, jail...and RAW, UNCOMPROMISING ROCK 'N' ROLL! Oh yeah, and I wanna direct this fucker!

Here's the entry accidentally omitted from the Encyclopedia Britannica: Hailing from the Northwest suburbs of Chicago, the Shadows of Knight conquered America for five minutes in the Spring of '66 with their all-time classic cover of "Gloria" (released on the local Dunwich label and distributed nationally by Atlantic Records). Explosive follow-ups like "Oh Yeah", "Bad Little Woman" and the incredibly brutal "I'm Gonna Make You Mine" failed to match this initial success though their 'Gloria' LP sold well, reaching #46 on Billboard's album chart. Less well received was a second album, 'Back Door Men', as well as two 1967 singles, "Willie Jean" and "Someone Like Me".

In their prime, from late '65 to the following autumn, the band consisted of Jim Sohns (vocals), Joe Kelley (lead guitar/bass/blues harp), Warren Rogers (bass/lead guitar), Jerry McGeorge (rhythm guitar) and Tom Schiffour (drums). Dave "Hawk" Wolinski replaced Rogers in late '66 while the entire group folded the following summer (though Sohns still fronts a Shadows of Knight to this day!).

Excluding Hawk, who's extensive list of credits includes Bangor Flying Circus, Madura, Rufus plus session work with big names like Michael Jackson, Jerry McGeorge is really the only ex-Shadow to capitalize at all on his early success. With H.P. Lovecraft, he recorded a classic LP of folk-psychedelia in late '67. Since that time, he seemed to have dropped off the face of the earth. In an article in the

early '80s in RPM Magazine, Joe Kelley was quoted as reporting Jerry had died in a car accident in 1976!

(McGeorge: "When that article came out in 1984, I tracked down Kelley & Schiffour based upon the information given. Tom assured me I was better off dead; seems lots of people were contacting him that he'd just as soon have forgotten. We agreed that Hawk must have concocted the story as he was the common source. Confirming that suspicion was a conversation I'd had with Hawk back in '72 when he was still with Madura. He told me that Joe had been killed & gave me some gory details of a knifing on the South side. So here I'd gone on for about twelve years thinking Joe was dead!")

With the CD release of the Shadows of Knight-'Raw 'n' Alive at the Cellar' on Sundazed Music (in conjunction with yours truly), Jerry McGeorge actually got in touch with us! Not only was it nice to know he wasn't dead, but now I had a chance to get the lowdown on his obscure pre-Shadows activity with Dalek/Engam: The Blackstones (with Geoff Bryan/Jeff Boyan of Saturday's Children). Also, I couldn't pass up confirming all the dirt I'd heard over the years on the Shadows of Knight (who'll be referred to as the SOK throughout much of the following interview). The big surprise here is his anti-George Edwards/H.P. Lovecraft tirade. I wasn't expecting this at all as "Edwards" has been a good guy all throughout my dealings with him. But there's always two sides to every story and as you'll see, Jerry comes off as an objective, honest cat; he's always willing to place equal blame on the band, when assessing problems with Dunwich, etc.

With no further babbling, the Jerry McGeorge interview!

HERE 'TIS: First of all, was this Dalek/Engam: The Blackstones your first real band?

MCGEORGE: The Blackstones were the first real band any of us had been part of. I had started playing professionally in 1964 with a band from Munster, Indiana called the Mystics (or, the "Mistakes" to quote several in the audience). I hooked up with Jeff (Boyan) in early '65 as he was forming the Blackstones. I can't recall the precise details of our meeting, however I do recall overhearing him singing some original stuff after a Centuries gig with Tom Osborne, the Blackstones' bass player. I recall being totally impressed with them because they could sing two parts, in tune, together; it was real basic in those days!

HERE 'TIS: Were you and Boyan from the same town in Indiana?

McGEORGE: Not exactly; Jeff was from Hammond and I was from Highland, some few miles distant.

HERE 'TIS: What was the story with Jeff Boyan calling himself "Geoff Bryan" during his gigging with the Blackstones and Saturday's Children?

McGEORGE: Geoff Bryan's real name was/is Jeff Boyan. When he formed the Blackstones in 1965, he changed his name to make it sound English. Like all of us at the time, he had an obsession with the Beatles. It was kind of ironic that he changed back to his real name when he joined Lovecraft, despite "Edwards" and "Michaels" (George Edwards & Dave Michaels of H.P. Lovecraft -ed.) being stage names, but you're going to find a lot of irony in this story!

HERE 'TIS: So, the Blackstones were formed in '65?

McGEORGE: Our first rehearsal was in early Spring '65. From the start it was really good, both musically and personally. I must admit to not having been much of a guitar player at the time, and in retrospect I'm certain I got the gig because of my hair and ethnic background (no, I'm not kidding). Jeff and I became very good friends and he represents a significant influence on my musical and personal growth. The whole band was very close, indeed Tom

Osborne and I still communicate. I believe Tom still hears from Dave (the drummer), who is playing in a country band in Durango, Colorado.

HERE 'TIS: Who the hell was this group the Moppets that Boyan was supposedly playing with before putting together Saturday's Children?

McGEORGE: It would work better if you asked this question later! The Moppets were in fact the same group as the Blackstones. It turned out that Jeff had willfully stolen the name "Blackstones" from a North Side Chicago group, the members of which he knew from his days as a folkie. (I assume they got the name from the Blackstone Hotel in Chicago, somewhat like the Buckingham's got their name from the fountain on Lake Shore Drive). To us, the name "Blackstones" was so cool, and we had become so identified with it that, despite legal advice to the contrary, we fought any suggestions that we change.

Ultimately, we were served a "cease and desist" order and thus we were forced to find a new name. In haste we chose the unfortunate name Moppets, based upon an ad Jeff saw in the Chicago paper for some "Mopet" wall art (you know, stupid pictures of kids with big eyes, etc.). Well, Moppets we weren't, so it didn't take long before we changed it back to the original moniker. You can picture it now, nineteen year olds defying the law, making a bold statement! Actually, by the Fall of '65, the other group was long gone, probably to the draft or something, but we never heard anything about it afterwards.

DALEK
ENGAM

THE BLACKSTONES ON HERMAN'S HERMITS SHOW JUNE 3RD McCORMICK PLACE

HEAR THEIR HIT
RECORD

"NEVER FEEL THE PAIN"

b/w "Could Be In Love"



Dave
Kell

Jerry
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Tom
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HERE 'TIS: So, then who was Ron, Geoff & I?

McGEORGE: "Ron, Geoff & I" came about after I'd left for the Shadows of Knight and seem to have been Jeff, Ron Holder (of Saturday's Children) and ...? I don't recall who "I" was.

Now the real funny part. One night in late '65, after I had joined the SOK, Jeff told me he was looking for a name for his new group. I told him that just a few days before I'd heard of a local band with a great name; "Saturday's Children". Jeff promptly ripped it off! I was later to learn that none other than Michael Tegza (eventually of H.P. Lovecraft) was that band's drummer. Mike told me that the band had only survived a few gigs before it disbanded so no one cared about the theft of the name. Like I said earlier, ironies (and maybe propensities) never cease when you look back on this stuff.

HERE 'TIS: What was with that weird band name, Dalek/Engam: The Blackstones?

McGEORGE: The Blackstones' manager decided that a creative way to defend against the looming plagiarism suit was to modify the name. The idiotic method he forced us to accept was "Dalek/Engam". We didn't know what it meant, but he assured us that Dalek was a sensation in England (you know, Dr. Who & the Daleks; in this context at least it did make sense). Engam meant "English/American". We were supposed to pretend that two of us were English & (you guessed it) two of us were American. It was supposed to create real neat, cutesy fodder for the press. I couldn't fake an English accent so I was told to keep quiet.

We weren't given a choice in this but it was better than being called "The Five G's", which he had tried to force on us earlier; the fifth "G" was going to be him! At the same time as this he threatened to steal our original stuff, so we got blasted on bennies and stayed up all night making a tape (on a Wollensack reel-to-reel I recall) of all originals, which we sent to ourselves via registered mail. He threw a fit when he found out we did it and dropped the whole idea.

HERE 'TIS: What was the personnel turn-over from the Blackstones into Saturday's Children?

McGEORGE: The Blackstones were: Jeff, guitar; Tom Osborne, bass (from Hammond, IN); Dave (Kell) Blanchard, drums (Griffith, IN) and myself. Besides Jeff, none of Saturday's Children were in the Blackstones. Unfortunately, I can't help you with the origins of Saturday's Children's personnel. As I recall, Jeff put the group together with the help of Paul Sampson's connections.

HERE 'TIS: Who was J.B. Kargman who is credited as producer on the Dalek/Engam: The Blackstones singles?

McGEORGE: Jim Kargman was the Blackstones' manager. As I alluded to earlier, he was a real shifty character, but since he was offering nineteen year olds a ticket to stardom, who cared? In retrospect, he was both a fortunate and unfortunate association.

He was referred to us by a member of the Centuries. Kargman was the son of a Chicago Circuit Court Judge and he was the manager of Baby Huey & the Babysitters, which included the reknowned vocalist Jimmie "Baby Huey" Rainey. At the time, he was also a law student at Northwestern University, with an idea that he was a business genius like Brian Epstein. He had developed ties to Barry Faye, who owned a seedy North Side club called "Thumbs Up" at which



June 1965 - Lake Geneva, Wisconsin

Baby Huey & the Babysitters were the house band. I'm sure you'll recognize Faye's name (? -ed.); in later years he gained notoriety in Denver as a concert promoter.

As much as we came to dislike the guy, Kargman was useful. He got us out of Northwest Indiana and into the Chicago music scene and he actually did have a reasonably good feel for the business. We got bookings at the Chicago "Whiskey A-Go-Go" and other clubs, and appeared with Herman's Hermits at McCormack Place in summer '65. He also financed several recording sessions, which produced the "Invictus" masters. We signed a contract with him in Spring 1965, which I recall included egregious percentages, etc. As it turned out, Kargman had lied about his age; he was only 20! Any attempts he made in future years to exploit his relationship with either Jeff or myself were unsuccessful because of this misrepresentation. The last time I saw him was in Summer 1966 at a Saturday's Children rehearsal at the Cellar. He'd apparently showed up trying to muscle Jeff over those original Blackstones masters.

In the late sixties, Kargman used his father's connections with the Daley political machine to run for a Chicago Alderman's office. I believe he was defeated, and from that point on I have no idea what happened to him. I didn't know that the (Blackstones) stuff was released in the seventies.



HERE 'TIS: How did the band get involved with Paul Sampson (Shadows of Knight manager and owner of the legendary Cellar club in Arlington Heights)?

McGEORGE: Kargman put us together with Paul Sampson by booking us into the original Cellar. This was our first exposure to a relatively enlightened audience and provided a scene more compatible with our direction. The crowd really liked us and eventually we made overtures to Paul, who helped us shed Kargman. Paul and I hit it off, and that led to my jump to the SOK.

HERE 'TIS: On the Blackstones 45 of "You Don't Know Better", the song is credited to "Bryan" and you whereas on the Saturday's Children single on Dunwich, it's credited to "Bryan-Holder". Were you involved with the songwriting of "You Don't Know Better"?

McGEORGE: Yes and no! In the spirit of doing all things in Beatle-esque fashion, Jeff decided that his originals needed a second credit (Lennon-McCartney). We did almost exclusively original material, so I got credit for a lot of his stuff, he got credit for mine. In output terms, he was ahead of me about ten songs to one at any point in time. Actually, I had something of a guilty conscience about the way I parted company with him and all, so I didn't make a fuss over his changing the credits. At the time I figured I'd eventually be so rich, what the hell would it matter? Actually, in that one instance I probably had written a good bit of the song (Thank God no one ever made any serious money with this stuff. Could you imagine the lawsuits?).

HERE 'TIS: As far as a local following goes, were the Blackstones in the same league as the (pre-hit) Shadows of Knight?

McGEORGE: The Blackstones developed a strong following that, had the band lasted, might have rivalled the Shadows. It began to really get rolling after our first Cellar gig. However, with the loss of two original members to the draft, things started to collapse. We did continue on, replacing Tom and Dave, but the feeling wasn't there and Jeff and I started to get itchy for something better.

We really didn't see ourselves as anything but totally original, which of course wasn't near true. Among the gigs we played in '65 were concerts with the Beau Brummels and, notably, the Byrds. The Byrds became a major influence on Jeff and I, and as a result our original stuff started to grow away from the strong Beatles influence and back towards Jeff's folk roots. My country guitar influences began to get into the stuff, too. Because Kargman was out of the picture by then, I don't think any of the late '65 stuff ever got recorded; too bad.

The Blackstones were very different from the Shadows, both musically and in our interpersonal relationships (i.e., we liked each other). We began to hang out with the SOK in late '65. They were far more of a copy band than we were, doing very few originals. They played a lot of Rolling Stones & Yardbirds things but played very well, particularly when (Joe) Kelley was still on bass. The Shadows were at that point just coming off a really bad statutory rape trial in which they were implicated. They'd had some other tough scrapes with the local police as well. By contrast, the Blackstones were pretty well scrubbed.

Jeff was the only real "folkie" in the group, having sung in coffee houses up and down Wells Street in '63 and '64 with the likes of George Edwards, Spanky McFarlane, David Crosby and Mike Bloomfield. He dropped out of high school at sixteen to hit the streets and sing folk music in the Chicago coffeehouses - by anyone's definition, that's a "folkie"!



BLACKSTONES raving it up at a prom, 1965; according to Jerry, they blew the Beau Brummels off the stage that night!



In 1964, he developed a love for the Beatles. That, combined with Dylan having gone electric gave him the idea for a band. He was already friends with Tom, who wasn't a musician at all. Tom also idolized the Beatles and Dylan and Jeff wanted him in his band, so he taught him to play bass, one song at a time. I believe that's how Jeff got into bass; he could never find a bass player that could play the parts he was looking for. Dave had been playing professionally for years with local bands. My first contact with him had been a few years prior, when I was trying to steal his girlfriend. In the end he won out, but I had fun in the process.

My background was somewhat different from the others; my first guitar heroes were (get this), Chet Atkins, Charlie Byrd, Laurindo Almeida and Chuck Berry! My dad had been a Big Band trumpeter in the late twenties/early thirties so there was always a lot of music around the house. (Dad quit music for a business career, sound familiar?). Growing up where we did provided diverse influences; country, blues, jazz, etc. (If you heard me play today, you'd find it all in there fighting to get out). I unfortunately had no work ethic in those days, which means I didn't practice enough. I've been motivated in later years by reminding myself of the potential opportunities which got blown due to my laziness.

As I mentioned before, the military draft took Tom and Dave in Fall 1965, leaving Jeff and I looking for replacements. This coincided with the Shadows' need for a second guitar player, and I couldn't resist taking the gig. That was the beginning of a general falling out I had with Jeff. Because I felt kind of lame leaving him high & dry, I made up a b.s. story about needing the money I could get playing with the Shadows and made a promise to get back with him at some point in the future. When he showed up shortly thereafter with Ron Holder and suggested we get back together, well, let's say that in those days I didn't feel that honesty and integrity were necessarily words to live by!

HERE 'TIS: What's the story with this single by the Centuries, "I Love You No More"/"It's Alright", of which both sides are credited to "Geoff Bryan"? Supposedly, this is the first record by the Buckinghamhs...

McGEORGE: Ah, yes, the Centuries. I don't believe all of the Buckinghamhs were in that band, but I do recall it included Curt Bachman (original Buckinghamhs bass player), Carl Giammarese (guitar) and Nick Fortuna (Fortune, rhythm guitar; bass with the "Bucks" after Bachman left).

I can't recall who the drummer was, but it seems to me the Centuries were around in late '64 and had great vocals, in a lounge band sort of way.

"It's Alright" and "I Love You No More" were indeed Jeff's songs. Curt was a friend of Jeff's from his folk days. Jeff wrote the songs as part of his first forays into rock 'n' roll, but he hated them and thus they weren't on the Blackstones song list. Curt played with the Blackstones in the Fall of '65, replacing Tom Osborne, and stayed until I left. He then helped put the Buckinghamhs together. It seems he left them before the hits came.



McGEORGE: "(This) was taken at the original Cellar in Arlington Heights. It was one of the last gigs by the original Blackstones lineup, and within days Tom Osborne left for the Army. The short haircut came about when we all decided to join the Navy. We nobly decided 'one for all, all for one'...we'll all go in the military together, get out & start the band up again. We all got our hair cut and went down to the recruiting office. From there the reality of the idea took hold and Jeff & I...well, I covered that in the last letter, didn't I?

"After the noble thing fizzled, we looked into getting around the draft by joining a subversive group. I think it was the Industrial Workers of the World. That summer, one of their people had been handing out leaflets at the Comiskey Park Beatles concert. Jeff kept one and we all went to this left-wing bookstore in Chicago to look them up. We'd never met real Communists before and I recall the whole thing being both fascinating and really scary. When we told the head Commie we wanted to join them to evade the draft, he suggested we join the Army instead, so we could subvert the military from within!"



SHADOWS, 1965: (Front) Norm Gotsch (?), Warren Rogers, Jim Sohns; (Back) Tom Schiffour, Wayne Peepers (?).

(Right) Jerry McGeorge, 1966



HERE 'TIS: Could you give us a brief history of the Shadows (of Knight) up to your joining the group in late '65? I've heard they started out as a surf band!

McGEORGE: I must admit to being somewhat fuzzy on the Shadows history prior to my joining in December '65. I've heard the "surf band" thing before and have no reason to believe it's not accurate. Remember, like me, these were guys just one or two years out of high school, which puts graduation around '63 or '64. Since the band was started by Warren Rogers around '62 or so, the surf band thing fits. When Warren started the group in high school, he pulled in (Jim) Sohns and (Tom) Schiffour, a bass player named Wayne Peepers (Peeples?) and a rhythm guitar player named Norm Gotsch. (There's some argument about exactly who started the band, either Rogers or Sohns, but I'm inclined to believe the former.)

I first heard of the Shadows from a musician friend who had seen them perform at McCormick Place in Summer 1965. As I recall, they opened for the Byrds. They made a big impression on everyone at that show, including opening their set by coming up out of the orchestra pit playing (the pit floor raised & lowered like an elevator). They got the idea from the Rolling Stones, who always opened this way when they played at McCormack Place. It was a really exciting thing to see. I also recall hearing that the Byrds really sucked that night (as they might have on any given night), so the Shadows probably cut them real bad. I'd say this was the gig that got them going.

Soon after that gig, Peepers quit and (Joe) Kelley joined, switching from guitar to bass. Unfortunately, right after joining the group, Joe, Tom and Warren got into some trouble at a friend's party, which involved underage girls and the police. (Sohns always bragged that he'd crawled out the back of the place right before the Law showed up). A trial ensued, and while I believe the statutory rape charges were dropped, the band was forbidden to perform in Arlington Heights under the name Shadows of Knight. Other restrictions were put on their activities as well, like not being able to come to Arlington Heights as a group, etc. They got around this by renaming the band "The Tyme". They played just a few gigs under this name before Sampson got things sorted out with the local yokels. Rumors were rampant about payoffs and other deals with the local authorities. (Paul had a never ending battle with the local "do gooders" over the Cellar. He was forced to shut down several times due to fights and any other incident they could use to prove he was leading all their children into the arms of Satan!)

I heard them for the first time in Fall 1965 when Jeff Boyan and I went to hear them do a college gig. We were both impressed. They were loud, tight & dynamic, plus they clearly had a scene going - hot women and a crowd that followed them around; things of true value to mid-sixties rockers! They did mostly Stones and Yardbirds covers, plus some Bo Diddley stuff and Stones-type arrangements of blues and early rock 'n' roll material.

THE SHADOWS OF KNIGHT



HERE 'TIS: Did you replace Norm Gotsch and what was the reason for the switch?

McGEORGE: I did indeed replace Norm. He was a surfer looking kind of guy; real quiet. I never got to know him at all. Like so many others in those years, he got drafted, which gave me the opening. (As I believe I explained earlier, they had made overtures to Jeff Boyan who turned them down.) I have no idea what became of him.

HERE 'TIS: How soon after you joined the band did Bill Traut & Dunwich step into the picture?

McGEORGE: I met Bill and George (Badonsky) about a week after I joined the group. Actually, Traut and Badonsky were in the picture before I joined the group. I'd guess they got wind of the Shadows after the Byrds gig. They did a demo of "Gloria" in late Fall 1965, which I recall was used to get the Dunwich distribution deal with Atlantic (Not exactly; for the whole story on this and the early years of Dunwich Records, pick up a copy of 'If You're Ready...The Best of Dunwich Records, Volume Two'. Out soon & with extensive notes by Traut himself. -ed). Things got complicated after the statutory rape trial. Lots of arrangements had to be made to cover things because in those days that kind of "bad boys" notoriety was unacceptable, particularly with the AM radio power elite.

HERE 'TIS: How quickly did Dunwich get the new line-up in the studio? Also, any recollections of the "Gloria" session?

McGEORGE: As I recall, we went into the studio around Christmas 1965. The whole thing was really exciting at the time and the band was starting to peak, things were tighter and together. We did "Gloria" during an evening session and got the band track down pretty quickly. I most vividly recall George Badonsky getting Tom wired on bennies so he could do the drum roll build at the end! All the other stuff from the first album was done on a weekend with some of those tunes laid down in one take. (I remember during one session, we were so hot we were in something like a frenzy to get stuff on tape. It was the best session vibes I ever had.)

We also laid down "Dark Side" during the night of the "Gloria" session. I used a Vox AC30 Top Boost amp in the Blackstones and early on with the Shadows (originals are much prized amps today). For the rhythm guitar part, I used the AC30's vibrato, which gave the track it's distinctive sound. Like so many other good pieces of equipment from those days, I sold that amp and I'd love to get it back.

In your list of questions, you asked about other musicians who claim to have taken part in the first album. I'll deal with that here as it seems appropriate. To set the record straight, no other musicians took part in making the first

album. Whoever the guy from the Prophets (Ban-shees) is you're referring to, well, he's full of shit, as is anyone else who says they were involved. Only one other person, Richard Hintz (from Hawk Wolinski's band the Males) had anything to do with our recordings at all. Richard played rhythm guitar on the "Gloria" demo, which was recorded just a few days before I joined in December 1965. In fact, the only non-Shadows musician to play on either of the two albums was Hawk Wolinski, who as everyone knows, played keyboards on "Back Door Men".

George Hirschbuhl (Edwards) contributed backing vocals on "Oh Yeah", not "Gloria" as has been claimed. This was by coincidence, not for any reason other than the fact that he had studio

WLS

PERSONALITY RADIO IN CHICAGO

SILVER DOLLAR SURVEY

CHICAGO'S OFFICIAL RADIO RECORD SURVEY

| THIS WEEK | APRIL 1, 1966 | WEEKS PLAYED |
|--|----------------------------------|--------------|
| * 1. Gloria | Shadows Of Knight - Dunwich | 7 |
| * 2. California Dreaming | Meme's & Pepe's - Dunhill | 15 |
| * 3. Daydream | Levin' Spoonful - Kemo-Sutra | 8 |
| * 4. 18th Nervous Breakdown | Rolling Stones - London | 9 |
| * 5. You Baby | Turtles - Whitehouse | 8 |
| * 6. Shesops Of Things | Yardbirds - Epic | 8 |
| * 7. Bong Bong | Cher - Imperial | 8 |
| * 8. Kicks | Paul Revere & Raiders - Columbia | 8 |
| * 9. Nowhere Men | Beatles - Capitol | 5 |
| * 10. Good Lovin' | Young Rascals - Atlantic | 5 |
| * 11. Secret Agent Man | Johnny Rivers - Imperial | 6 |
| * 12. I'm So Lonesome I Could Cry | B. J. Thomas - Scepter | 8 |
| * 13. These Boots Are Made For Walkin' | Nancy Sinatra - Reprise | 10 |
| * 14. Soul & Inspiration | Righteous Bros - Verve | 4 |
| * 15. I Can't Let You Go | Hollies - Imperial | 6 |
| * 16. Sure Gonna Miss Her | Gary Lewis - Liberty | 7 |
| * 17. Elusive Butterfly | Bob Lind - World Pacific | 11 |
| * 18. Caroline No. | Orian Wilson - Capitol | 8 |
| * 19. Don't You Know | Keith Everette - Tempting | 8 |
| * 20. Time Won't Let Me | Doutside - Capitol | 7 |
| * 21. Outside The Gates Of Heaven | Lou Christie - Coca | 7 |
| * 22. Working My Way Back To You | Four Seasons - Philips | 10 |
| * 23. Women | Peter & Gordon - Capitol | 8 |
| * 24. Try Too Hard | Dave Clark Five - Epic | 4 |
| * 25. I Lie Awake | New Colony Six - Centaur | 4 |
| * 26. Sloop John B | Beach Boys - Capitol | 4 |
| * 27. Lara's Theme | Roger Williams - Kapp | 8 |
| * 28. I'll Be Crazy | Buckingham - U.S.A. | 3 |
| * 29. Frankie & Johnny | Elvis Presley - RCA | 4 |
| * 30. I Hear Trumpets Blow | Tokens - Puppy | 5 |
| * 31. Sign Of The Times | Pet Clerk - W.B. | 4 |
| * 32. Inside Looking Out | Animals - MGM | 4 |
| * 33. One Track Mind | Knickerbockers - Challenge | 5 |
| * 34. Don't Push Me | Hedgehoppers Anonymous - Parrot | 7 |
| * 35. Till The End Of The Day | Kinks - Reprise | 4 |
| * 36. I Can't Grow Peaches On Cherry Trees | Just Us - Minutemen | 4 |
| * 37. This Old Heart Of Mine | Isley Bros - Tangle | 7 |
| * 38. 634-5788 | Wilson Pickett - Atlantic | 3 |
| * 39. Young Love | Lesley Gore - Mercury | 4 |
| * 40. He Cried | Shangri-Les - Red Bird | 3 |

time right before us, working on "Norwegian Wood". We hung out in the control room while he recorded and he stuck around to hear us. We needed another voice to beef up the backing vocal on "Oh Yeah" and he got drafted. I'm sure this was also partly due to Badonsky being a friend and George needing the money!

HERE 'TIS: When "Gloria" broke big in Chicago, how crazy were the local gigs?

McGEORGE: The local gigs (and just about everything else) got nuts after "Gloria" scored. We had to complete some gigs which had been booked before the record was released, at "pre-stardom" wages. This included some things with WLS DJ's, which we were forced to play for free.

WLS DJ's Art Roberts and Ron Riley were real pricks and forced any bands booked on their week-end shows to play without pay. They knew they had everyone by the throat, so like everyone else we were forced to oblige (I got even with them a few years later by anonymously spilling the beans to the Musicians Federation). It was from one of these gigs that Roberts decided we were all a bunch of sleaze and he, along with Riley, began a campaign to undermine us. Rumors came out about drug use and criminal behavior which were totally untrue. It became a real obstacle and no one knew how to overcome it. Their power was eventually undermined by the emergence of FM rock.

One gig in particular that I remember was in Rockford, Illinois. We were booked by the notorious promoter Barry Fey, who I mentioned (previously). Fey managed the Flock, who were to hit big a few years later. We were to be headliners on this particular gig, but Fey orchestrated the show so that we couldn't get on stage until right at the end when the crowd had been forced to leave due to a curfew! Thus the Flock got the benefit of the crowd that we drew. I got so pissed at how we were treated, when we finally did get on stage I tore all the strings off my guitar during a particularly brutal rendition of "I Just Want To Make Love To You" (removed a couple of fingernails, too!). The next day was typical; we had a series of one set gigs around Chicago, and then a few days later we got on a plane for California...wow!

HERE 'TIS: How would you rate the Shadows as a live band before Kelley switched to lead and Warren Rogers to bass? Was Rogers considered a poor guitarist and thus demoted?

McGEORGE: In a copy band sort of way, they were pretty good. As I noted above, they did mostly knock offs of Stones & Yardbirds tunes, plus a few not very notable original things. I'm told that when Kelley came on board they improved immensely. Joe was an outstanding bass player and if you listen to the first album, there is a clear and distinctive difference between his bass playing and Warren's. (Hawk once said Warren played bass like a tuba, and if you listen you'll hear it).

Warren was a good guitarist and musician, with a clear idea of what he wanted. He wasn't as strong a lead player as Joe, but he shouldn't be discounted as a "bad guitarist". About half of the lead guitar work on the first album is him, including the neat stuff on "Let It Rock". Before my arrival, he was something of a task-master as a leader and drove everyone very hard during rehearsals and on stage. This disciplined approach had a lot to do with their being so organized and dynamic early on, and I believe it was a key factor in their attracting Traut and Badonsky.

(The level of discipline was similar between the Blackstones and the early Shadows of Knight. We got to it in different ways, but both bands were very focused and organized, particularly when you consider that we were all just a



Paul Sampson

bunch of kids. This trait was notably lacking in late sixties bands I played with, probably because of drug influences).

Unfortunately, Warren was also a true wacko - raging temper, long, weird periods of brooding silence, etc. He was very exacting in regards to copying records note for note, obsessed with precision, tone, etc. This came across as arrogance and he could be extremely condescending with the other members of the band. He'd thrown many screaming fits, even on stage, when he wasn't getting his way, and all of this obviously led to a lot of resentment. In the end, it was his undoing.

Thus the decision to move Warren to bass was made with both musical and political considerations. Obviously, the musical side of this was justified so that Joe's more considerable guitar skills could be displayed. However, Schiffour was behind the politics. When I came on board he explained Warren's weirdness, abuse and tantrums and let me know in no uncertain terms that he'd had it with him. Some time before my arrival, Tom had begun to champion moving Joe to lead and he lobbied early on for my vote. Since Joe and I shared an apartment, we talked a lot about it and I bought in to the idea. (I tried to stay out of the politics, but it was tough - Rogers was truly one of those people you meet in life who becomes very difficult to like).

In retrospect, I'd say that while it was maybe the right move musically, in the end it left the band leaderless. We never again worked together very productively. Few songs were written, rehearsals became fewer and fewer and were generally disorganized. Until he left the band, Warren became withdrawn and sullen. He just kind of showed up, giving little input or ideas. He quit after our late '66 bus tour with the McCoys, Outsiders, Question Mark & the Mysterians, etc. During that tour, he began to talk with me privately about whether I'd support him taking over again. He was very critical of the band's direction (if there was one by then) and he told me if he couldn't get back in control, he was leaving. When he finally asserted himself, there was no support for him. Tom had lined Hawk (Dave Wolinski) up on the sidelines and that was it. Actually, the same night Warren tried his power play, Hawk joined the band AND we got in a brawl which made Chicago headlines, finally sealing our fate with the WLS DJs. Everything became a shambles after that.

Jim and Tom tried to assert themselves as leaders, but because they lacked a vision that everyone else shared, they each failed. Tom was completely unfocused; he just wanted control. In turn, he tried to get us into soul tunes, which neither Sohns or I could deal with, and his own wacky material which was, in retrospect, kind of neat in a tongue in cheek kind of way. We just couldn't pull the stuff off commercially. After the Chess debacle (? -ed.), Badonsky finally decided Tom was a complete phony and really started to lobby against him privately. Sohns ultimately



Above, the Shadows of Gob (a gob is ten more than skads) pose in a fish bowl. "Are you bald or losing hair," says Joe, Bill, Fred, Mick and Tish. "Well, study art in spare time as a way to richer life, and finance your own record session." To that, Joe Shadow adds, "right, many of today's artists started that way. If you have dandruff or itching scalp you must see improvement after 35 days."

became the leader because he'd developed some business sense, but musically the rest of the band left him behind. After we had all left the band, he resorted to doing mostly covers again.

HERE 'TIS: It's been said that the Shadows were a pretty volatile group as far as individual personalities went. Could you give us some insight into these individuals?

McGEORGE: Jim Sohns - In those days, Jim was totally sex obsessed. Not that the rest of us weren't as well, mind you, but this was truly weird. When I joined the band, he had a girlfriend named Thais, and they were continually fighting. In the middle of "Dark Side" when you think he's singing "Yeah", he's really singing "Thais" as a plea to her to get back with him! I suppose she was upset with him for screwing all of her friends. Anyway, as I recall, many of our road antics involved him trying to get laid. Early on he had a remarkable "hit ratio" -- I've never seen anything like it. He was just a little runty bastard, but between being the lead singer and whatever it was he was saying to them, it worked remarkably! As time went on, he seemed to like them younger and younger. Kelley said that a prerequisite for being one of Jim's women was dirty feet! Jim was really dedicated to the band, more than anything else he wanted it to work. Next to Rogers, he was probably the most businesslike and mature of the group at the time. (Believe me - that's not saying much!)

Musically, well, what can you say. He had no sense of pitch at all and a limited range. He also had a weird sense of rhythm, which we had a lot of trouble adapting to. But, what the hell, he was really the heart of the band and he did indeed have a magnetic stage presence. What he lacked in musical skills he made up for in understanding crowds and what it took to stir them up. Mind you, that was nothing we planned or tried to orchestrate, it just happened. Jim was really at the heart of this. Unfortunately, in the studio we couldn't generate musically what happened visually in a live situation - I think we'd have done great videos.

Tom Schiffour - I always considered Tom a good friend. Before Hawk joined, Tom was in all likelihood the best musician in the band. He was like a metronome and had a great sense of dynamics, which he probably inherited from his father who had been a big band drummer. Tom was really into music and was the source of some of the obscure tunes the band played. He discovered "Gloria" through a pen pal in the UK. They swapped 45s and that was our source for much early-mid sixties British music.

A particular favorite of Tom's (and me as well) was pre-Monterey Who. Before they were known in the U.S., both of us loved their out of control, smashing stuff and Townshend's antics with feedback. I actually had been doing some of this towards the end of the Blackstones and it was one of the first things we got into talking about when we met. Eventually, a lot of the Shadows' energy came from Tom emulating Keith Moon, and maybe me trying to copy Townshend's guitar clangs & bangs.

On one hand, Tom had a laid back, comic personality and he was very insightful about what was going on in the business. But he was also political with the members of the band, rather moody and hated the road. The pressure got to him first and about mid-summer '66, he started



Tom Schiffour



Warren Rogers



Joe Kelley

SHADOWS OF KNIGHT—GLORIA (Prod. by Dunwich Prod.) **Bernice, BMI**—This wailin' rocker should hit hard in today's teen market. Strong top-of-the-chart potential. Flip: "Dark Side" (Prod. by Dunwich Prod.) (Yugoth, BMI). **Dunwich 116**

losing it. Well, I mean, for God's sake, we weren't home for weeks on end and he got home-sick. We went on a long bus tour in the Fall of '66 and the part through the south scared the hell out of him. One morning in the lobby of a hotel in Birmingham, Alabama, he refused to shake hands with George Wallace. Wallace said he should learn to be more civil, and I'm sure Tom was wondering when George would be passing out the axe handles.

Joe Kelley - As Joe would say, "That's Kelley with an 'e'". To this day, Joe is one of the nicest, most decent people (I agree 200% -ed) I've ever known. He was also the most obsessive, pessimistic, neurotic fucker imaginable. Joe was the blues personified and I guess the tough times he endured later in life were inevitable. He was proud of being a slob ("Pigboy Crabshaw" two years before Elvin), to the point that on one TV appearance, a cameraman wouldn't show him - just a guitar neck showed on the screen. Hawk and I worked on him for a while and he cleaned up, bought some suits, etc. Then he looked so funny and uncomfortable, we gave up and just let him be himself.

Joe was totally into the guitar and his music and didn't care much to copy the scene around him. He didn't have much use or respect for what was going on in popular music and was really into blues-based stuff. Joe was my first contact with real blues and he taught me lessons in listening that I've carried with me to this day. Joe introduced me to BB & Albert King, Muddy & Howlin' Wolf, Butterfield, etc. I was so into pop music then that it was really a struggle for me to get into it like he did. It's also fair to say that life hadn't been quite tough enough for me yet, so I couldn't relate.

As I mentioned earlier, Joe and I shared an apartment in Rolling Meadows. This was the first place I'd lived after leaving a very sheltered, comfortable upper middle class home. Well, Mom wasn't there to clean up after us...what a shit-hole! I recall it being just one continuous party until the neighbors and circumstances caused us to leave about mid-'67.

Hawk Wolinski - It's hard to view Hawk as an original member. The thing was, for all practical purposes, over by the time he joined us. I include him here because he was central to a lot of key moments in the life of the band.

We just really liked the guy, particularly after dealing with Rogers, and Tom worked behind the scenes to get him into the band. As a bass player, it took a while for him to get some chops and steadiness. This was really a waste though because his keyboard skills were excellent. Eventually, I decided to move to bass full-time so he could play keyboards, but of course (H.P.) Lovecraft came along at the same time and appeared to have a future, etc. I think if we'd stayed together in that configuration, we'd have been really good.

Hawk was obsessive and basically acted like a five year old at all times. He never stopped talking. Hawk was always at the heart of some sort of trouble that was about to happen; from fireworks in the hotels to rude restaurant behavior, Hawk was the catalyst for most of the really funny stuff we get credit for.



GLORIA—The Shadows of Knight—Dunwich 666

The Shadows of Knight crashed upon the record scene with their current smash "Gloria," after which this set is titled. The Chicago group has added loads of hard funky rock sounds to the single success to make this package a sure-fire item among the teens. In addition to the title track "Light Bulb Blues" and "I Got My Mojo Working" are some of the top notch entries.

Last year, I was snoozing on the couch while my girlfriend watched "Men At Work" (the Charlie Sheen-Emilio Estevez film -ed.) on HBO. All of a sudden I heard the Hawk's voice and I shot up off the couch; sure as hell, there the little bastard was, on TV smart-assing just like in the old days. Although his role was an inept hitman, the director used his head and let Hawk be himself! Somehow it all fits; just knowing that Charlie Sheen knocked the shit out of him is poetic.

HERE 'TIS: When "Gloria" broke nationally, the Shadows toured all over the country. I'm sure 1966 is a big blur for you, but can you recall what kind of touring you did that year?

McGEORGE: 1966 is one of the longest years I can remember! We started out with two major moves; the first took us to L.A., where we did the Dick Clark shows ("American Bandstand", "Where The Action Is") and right afterwards we went to New York for the Phone Booth gig, waiting out the (Ed) Sullivan show. Even though Sullivan never happened, with this kind of a start we were really excited about the future. Unfortunately, what eventually happened was nowhere near what you'd have expected.

Early on, Sampson got us a short wheelbase school bus to tour in and we hit the road...it was so bad, you can't imagine. Top speed of about 55, bouncing all over the place - hot. Eventually, the thing threw a rod somewhere outside of Pittsburgh and we all flew home.

We leased a station wagon and a van, which eased the pain a little, but we proceeded to destroy both of them. A major element in their destruction included us trying to kill one another with M80s and Cherry Bombs which we threw out the window at the other vehicle as we drove down the highway. (I initiated the practice early one morning while we were on an overnight drive through Minnesota. A year later, one went off in my hand while we were driving through Mississippi, breaking my right eardrum and blowing about half the hair off my head! Only by the grace of the Almighty, my hand didn't get blown off as well.) The practice became a band institution and in 1972, I met a guy who had just come off the road with Sohns who said they were still doing it then!

The year never seemed to end; one excruciating car trip after another (remember, in 1966

most of the Interstate highways had not yet been completed). But, it was mostly one shitty mid-west town after another. During the summer, we seemed to be stuck playing these little resort places around the midwest, at crummy little pavilions, etc. Often we'd finish one show, get in the car and drive non-stop to the next gig, get no sleep, finish and head for the next one. Even though we were kids, it eventually drove us all nuts. We complained to management but they didn't much care; said we were just a bunch of ungrateful little pussies.

Obviously, we should have been in bigger cities and on bigger shows. We never played in California or in the Pacific Northwest. The thing had hit big in Texas and Florida, but we never went there until nearly a year later and by then the venues were dumps. I believe we played twice as many gigs as was necessary that year, which is the key to what killed us. Actually, the whole business with the bus, cars, etc. was that we weren't bringing in enough cash per gig to enable a more reasonable work schedule.

As I noted earlier, I really believe we were grossly mismanaged and that had we been with the right management & agency, things might have been a lot different. At the beginning, Sampson got

us an informal booking arrangement with Willard Alexander, an agency mostly noted for big bands. Their only real rock talent was the Byrds, which on the surface seemed OK. Unfortunately, they seemed to have no contacts with the rock mainstream, so they booked us into these goofy little places around the midwest that normally featured big bands. We were in the wrong towns, playing to the wrong crowds and at half the money that our eventual agent, William Morris was able to get us. Paul's lack of experience was probably critical here, but he'd been our mentor and had stuck with us, so early on we didn't say much about it.

Logic says that the whole Dunwich/Windy City (Management) business plan was to get a band established and out on the road providing them with enough income to sign more artists and expand. It's a good plan, but when one considered what it did to us personally and creatively, well, if from the start we'd understood that we only figured in their short term plans, it might have enabled us to make a move. Even though we eventually bitched about how we were getting screwed, we were so naive about business, I doubt we'd have ever been able to organize a move to another company.

SHADOWS OF KNIGHT

- "... they have broken all records for becoming popular in no time flat." *Song Hits Magazine*
- "WLS reported that the group received more requests than any previous act—the Beatles included." *Billboard*
- "Shadows of Knight is a total smash." *Record World*
- "... highly infectious rhythms... both to dance to and to listen to..." *Cashbox*

"GLORIA" "OH YEAH"

Booking Agent
Willard Alexander, Inc.
333 N. Michigan Ave.
Chicago, Illinois
312 · CE 6-2460

Recording
DUNWICH RECORDS
Chicago, Illinois
Distributed Nationally
by Atco Records

Publicity
William Kermit Smith, Ltd.
1841 Broadway
New York, New York

Personal Management
Windy City Management, Inc.
25 E. Chestnut Street
Chicago, Illinois



OFFICIAL NATIONAL FAN CLUB MEMBERSHIP APPLICATION

Shadows' Shadows
P O Box 201
Arlington Heights, Ill 60006

I enclose \$1.50 for club membership. Please send my Shadows surprise package to:

Name _____

Address _____

City _____ State _____ Zip Code _____



Shadowing the Shadows of Knight



THE SHADOWS OF KNIGHT LIGHT BULB BLUES



SHADOWS OF KNIGHT OH YEAH



... from their
best-selling album

GLORIA

DUNWICH #666

Rest assured, I'm not saying this was the entire reason why the thing failed. We were the ones responsible for what happened and MANY things would have had to have been changed to have prevented the eventual mess. Things like focus, maturity, dedication and other elements that were lacking weren't the fault of management.

HERE 'TIS: The Shadows of Knight predated the Who by a full year in the poor touring behavior stakes. Any good stories you'd care to relate?

McGEORGE: Our behavior was usually about what you might expect...rude & crude. The first trip to L.A., we ended up in a motel just a block off Sunset. We really just went there to appear on the Dick Clark shows, and it turned out to be one of the few fun trips we took. At that point, we didn't hate each other and I recall one endless party, with as many women as we could find off Sunset cruising from bed to bed.

The first trip to New York was a little more sinister, but it had its moments. We stayed off Central Park at a place called the Hotel 14, which was between the Copacabana and a restaurant called Norby Walters. The whole place was full of wise guys, pimps and hookers bonking their johns. As a kid from the suburbs of Indiana... is this neat or what?! We fell in with some young groupies, one of whom turned out to be Rick (Zeringer) Derringer's girlfriend and eventual wife. Unbeknownst to me, she's Rick's woman so when I first met him and we started talking about New York, I naturally had to go and tell him about this great little piece of ass I knew named Liz! Wonder why he was so cool to me later?

One night Joe made himself up like a hunchback and we got him to walk along the mezzanine railing, just over the hotel's front desk. It being New York, no one noticed!

HERE 'TIS: What was the story with the Shadows getting bumped off the 'Ed Sullivan Show'?

McGEORGE: The plan had been to get us to New York at roughly the same time as the record was expected to become #1 nationally. That would almost certainly guarantee a spot on Sullivan. When it didn't get to #1, I don't think there was any chance of us getting on that show. Contrary to what you've been told, no, we did not get bumped right before going on. We were literally never any closer than just being in New York. There were some management negotiations going on, however, it all keyed on the record. (Isn't it amazing how some stories get glorified over the years?) Editors note: I've had one ex-Shadow tell me he's trying to locate a video copy of their "appearance" on Sullivan!!!

HERE 'TIS: What TV shows did you appear on that year?

McGEORGE: We were of course on the two Dick Clark shows, "Where The Action Is" and "American Bandstand". That was really the peak. After that, it was just a lot of little stuff in Midwest cities, like the "Upbeat" show in Cleveland and another show in Detroit, the name of which escapes me.

HERE 'TIS: Who were some of the more memorable acts y'all played with on the road?

McGEORGE: We played or appeared with Simon & Garfunkel, the Byrds, John Hammond, Otis Redding, Wilson Pickett, a whole string of Motown artists like Martha & the Vandellas, Sonny & Cher, Chad & Jeremy, Roy Orbison, Jefferson Airplane, Buffalo Springfield, the Seeds, Electric Prunes, McCoys, Outsiders, Question Mark & the Mysterians, Sam the Sham and many other stars & stiff I've long since forgotten. I suppose I should remember a lot of local guys we met around the country who eventually made it.

HERE 'TIS: When the Shadows of Knight played at the Phone Booth in New York City, were any of the big English rock stars hanging out for your show?

McGEORGE: No...actually, that was a real crummy gig. We didn't have the right equipment for so small a club (it was reaaaaally SMALL). So, we played at normal stage volume and just killed everyone. It went on for the better part of two weeks and I recall only a few nights when there was much of a crowd. Most often the New York nightlifers would come in and just walk back out. They were expecting something like the Rascals' post-twist era stuff, not the punkified boogie blues.

I don't recall any name artists coming to hear us at all, though there could have been a few. Just a lot of kids mostly (New York had an 18 year old drinking age at that time). We did all get laid a lot; a notable memory is that we all got the crabs from Crazy Andie, who popped all of us one night back at the Hotel 14!

To give you an example of the shit gigs we got out of Willard Alexander, while the Phone Booth engagement was going on they booked us for a Saturday afternoon show at the RKO Theater in White Plains with, of all people, Harry James & His Orchestra! We set up on this big stage and right before the curtain went up, Sohns stuck his head out to see why there was no crowd noise...there were about ten couples in the audience, all about 50 or more years old, dressed up to go hear Harry & company! It turned out we weren't even on the marquee outside.

We started playing and they just went nuts, booing, throwing things at us. We played five tunes and quit. The stage manager was offstage screaming at us to turn down and refused to pay us since we wouldn't finish. To make it worse, Harry got on stage and made a big deal about it, stirring up the crowd (all 20 of his fans) with comments about how his voice was so resonant that he didn't need a sound system, etc. It was really humiliating.

His drummer that day was the legendary Louis Bellson. Harry & the boys were busy deriding us publicly and to our faces backstage. But Louis came up to see us afterwards, offered some consolation and complimented Tom on his drumming. Several years later I met him at a clinic he was giving at North Texas for the percussion students. He clearly remembered the incident and we had some fun reminiscing about it. I'd forgotten that, while there's a lot of idiots & scum in the music business, there's also a lot of gentlemen. He was surely one of them.

HERE 'TIS: Back home in Chicago, who did you rate as the better local bands?

McGEORGE: Probably the best local band that year was the Exceptions, with Marty Grebb, Pete Cetera and Jim Donlinger. All of those guys went on to much bigger things. They were strictly a lounge band at the time but were clearly above the rest of us technically. Also, Harvey Mandell was gigging around town, as was Butterfield. The teeny bopper bands that come to mind were of course the Buckingham's, Flock, Cryan Shames, Little Boy Blues and Saturday's Children; there were a lot more, I just can't remember them all.

HERE 'TIS: Was it pretty strange playing in California which was probably the only place where "Gloria" didn't do well?

McGEORGE: The only time we ever played in California was during the few days we were out there for the Dick Clark shows. Arrangements were made for us to do a set at a teen fair at the Hollywood Palladium. We were excited about playing there because we knew that California crowds would really get into our music. Well, right after we started playing, the stage crew went nuts over the volume (which, compared to what came in the next few years was really moderate). We paid no attention to their hand motions to turn down the volume so one of them came running across the stage and unplugged all of us!

That was it...our big moment in California!



Jim Sohns



HERE 'TIS: How many months were y'all actually on the road in '66?

McGEORGE: I'd guess you'd say all twelve months. In the fall things slowed down, to the point where we'd be out of town for weekend college gigs, etc. That only lasted for a month or two, then off we went again.

HERE 'TIS: Apparently, the Shadows cut a version of "I'm Not Talkin'" for the 'Gloria' album that nobody seems to have ever heard. Any recollection of recording this?

McGEORGE: I wouldn't remember this if you hadn't asked. We did indeed do a few takes of this. As I recall, we weren't very excited about doing it because it was a direct cover, such obvious filler for the album.

Probably because of the state of the business that year, Traut & Badonsky never seemed to have much of a clue as to the proper material we should do. Plus, they kept trying to create a unique image for us which always turned us off. Early on, George literally forced us to wear these elaborate black velvet floor-length capes which he had a tailor custom make for us. We were all really embarrassed to be seen in them. They sent these things to us in New York during the Phone Booth gig. Gene Cornish of the Rascals saw us in them and started giving us the business; we of course had our way with him over their stupid knickers! It's just another example of how management really wanted us to be something other than what we were.

Musically, this became a continual source of frustration because they'd bring us demos that we felt didn't fit what we were doing. Had we come along two years later, all the power stuff we wanted to do would have fit right in and they'd have had a better idea what to do with us. Of course, with the overall level of improvement in musicianship two years later, we probably would not have made it at all!

(Oh, eventually we trashed the capes and told management that someone stole them.)

HERE 'TIS: A studio log for the 'Gloria' LP mentions outtakes of "Three For Love" and "Willie Jean". Were these the same versions that appeared many months later?

McGEORGE: Yes, they were the same tunes, however, I believe Warren sang "Three For Love. I originally sang "Willie Jean" live, but Tom lobbied to do a "Dylan-esque" version himself. Joe and I agreed, but I don't think we got back to it until the Chess sessions in the Fall of '66.

HERE 'TIS: Obviously you know that I took a cheap shot at your vocal on "Three For Love" in my 'H.P. Lovecraft-Live' liner notes. It's a great song, but you sound like you were REAL rushed through the vocal. Any comment?

McGEORGE: I wouldn't call it a cheap shot, Jeff; it's a crummy vocal. That was the first time I ever sang anything solo in a session and I was scared to death. I remember not being able to hear myself and just generally struggling with it.

I got a lot of compliments for my vocals and I usually sang a few things live to give Jim a rest. I've said before that I had a real thing for the Byrds, so I did "Feel a Whole Lot Better" and some other stuff of theirs. I didn't really concentrate much on singing until many years later when I started playing country.

HERE 'TIS: Were there any problems or politics involved in the relative failure of "Oh Yeah" and "Bad Little Woman"?

McGEORGE: Well, of course there was concern and some disappointment when "Oh Yeah" didn't score very well. This was a poor choice as a follow-up to "Gloria" anyway, and I'm sure we could have found something more appropriate had anyone been smart enough to look around. However, when "Bad Little Woman" flopped, we really started getting worried. The mean sound on "I'm Gonna Make You Mine" was an attempt to recreate the live sound of the band which we were convinced never came across on record. We were certain that if that sound could be captured, we'd get another hit -- we were wrong!

HERE 'TIS: You and Joe got a great guitar sound on "Gospel Zone". It's the one Shadows of Knight record that really captures what a great two-guitar band y'all were. Any interesting recollections regarding this cut?

McGEORGE: I can't remember the exact setup I used during the second album sessions. I know I was playing the old Rickenbacker that's on the back cover. Both Joe and I played through Fender Dual Showman amps ('cause that's what the Stones used - really, that was the reason.) and I know we used them in the studio, too. Smaller amps would have been more appropriate for tone. In those days, or at least at Universal Studios in Chicago, they were really trying to get a squeaky clean sound out of everything. The engineers went nuts over the levels we were trying to record at and they probably didn't have the methods in those days to ensure proper separation.





THE "SHADOWS OF KNIGHT" prepare to embark for California where they made two network television shows which will be aired next month. Their appearance on "Where the Action Is" will be seen here May 5 and on the Dick Clark "American Bandstand" will be seen May 7. They also taped the television show "Upbeat" in Cleveland and will open at the "Phone Booth" in New

York City Monday for a two-week engagement. Plans are being made for an appearance on the Ed Sullivan Show during their stay in New York. The Shadows got their start a year ago at the Cellar in Arlington Heights. From left are Tom Schiffour, Jerry McGeorge, Warren Rogers, Geri Bobrowicz, a Continental Airlines stewardess, Joe Kelly and Jim Sohns.



We pretty much just set up and played in the studio. They put baffles around Tom's drums, so it was real hard to hear him. We didn't wear phones, just played live mostly and compensated. Unfortunately, as you have correctly stated, they never really captured the guitars the way we sounded live.

"Gospel Zone" was a goofy thing that Tom brought in one day. He liked that Bo Diddley groove and Joe and I kind of just played around with it. It was a crowd pleaser live.

HERE 'TIS: There may be no greater '60s garage punk record than "I'm Gonna Make You Mine"! How in the hell did y'all get that incredible guitar sound?

McGEORGE: OK, in this case it was late Summer or early Fall 1966. We were really struggling looking for enough material to do the third album (which of course never materialized). We picked the tune out of a bunch of demos and Joe and I convinced Bill Traut to really try to capture our live sound. Joe had bought two old tweed Fender Bassman amps, so we took them into the studio and just pushed the hell out of them. I think at this point, Joe was playing an old '50s Telecaster and I was playing either a Gibson Firebird VII or a Gretsch. All we did was baffle the drums, and Jim sang right in the studio with us, rather than putting the vocal on later.

It was really a great session. We pulled it off just like a live gig and I remember the playback being really exciting. Unfortunately, Traut called us a few days later and said the mixdown was a disaster. There were leaks all over the place and they couldn't get a balance. I think someone could do a digital mix of the thing and get it right.

The first time I heard it on the radio, I got more excited than when I first heard "Gloria". I remember the WCFL DJs gave it quite a bit of play, noting it as the "Chicago Sound". But for a variety of reasons, it didn't make it.

HERE 'TIS: Is there any truth to the claim that this record was banned?

McGEORGE: It wasn't really banned, it was more like the Shadows were being blackballed by WLS and DJ Art Roberts. There were all kinds of stories about how he was going to get us, etc. As I mentioned before, he spread a lot of stories about us being low lifes & junkies, etc. Traut told me when the promo man took "I'm Gonna Make You Mine" to him, he wouldn't even listen to it; his reply was, "I SAID, I DON'T LIKE IT!"

The DJs at the other station in town, WCFL, were really nice to us and they gave us a lot of airtime, interviews, etc. But this was before

the dawn of FM rock stations. WLS was where the power was in Chicago and without them there was no hope of getting a hit going, particularly in other cities. I guess they figured that if a Chicago band wasn't a hit at home, why bother.

We really tried to appease those guys at WLS, but it seemed like they were against us from the beginning. Even when "Gloria" was first released and began getting incredible numbers of requests, they held back playing it for a week or so. I always believed it was due to the statutory rape trial. Remember, this was Daley era, conservative Chicago.

WLS really got behind bands which they considered, I don't know how you'd describe it, "clean cut" or something. Roberts, Riley and some other Chicago DJs had been professionally roughed up in Summer '65 by the Byrds, who wouldn't cooperate with their "sock hop" bullshit. I think they saw us as an extension of this whole new trend in music and lifestyles which it was their self-appointed duty to stop.

For all practical purposes, we were dead in Chicago after the brawl at Chicago Circle Campus (read on -ed). It gave them the front page ammunition they needed to kill us. Roberts got on the air and made a big deal about it, said he'd never play another Shadows record, etc. It didn't matter that we were found innocent of any wrongdoing.



POP SPOTLIGHT

BACK DOOR MEN

The Shadows of Knight. Dunwich LP 667 (M); SD 667 (S)

The Chicago group who recently scored on the singles and LP chart with "Gloria" have come up with a rockin' second album. Recent efforts "Bad Little Woman" and "I'm Gonna Make You Mine" are included and give the necessary sales potential. Package rocks throughout and should be another winner.

HERE 'TIS: The second Shadows of Knight LP, 'Back Door Men', is arguably the superior album. For a record that didn't do shit sales-wise, it seems that a lot of effort was put into this one...

McGEORGE: Yeah, we really worked hard on that album. The tunes were well honed from playing them on the road for a few months and we were still pretty much together mentally, optimistic, etc. I know we all felt good about it when it came out. The art on the cover, the tunes, all seemed really well conceived. Hell, even Jeff Boyan liked it! Since there was no hit 45, it died.

HERE 'TIS: Though Warren Rogers is listed as a member of the Shadows on 'Back Door Men', was his studio involvement at this point minimal?

McGEORGE: Not at all. Warren was a full-time, fully contributing member right up until he left. He was just kind of giving it a halfhearted effort. I think he was sandbagging ideas waiting for his opportunity to take over again.

HERE 'TIS: What's the story behind Warren's departure from the Shadows of Knight?

McGEORGE: The exact circumstances are at once funny and tragic. As I mentioned, we'd gone out for a month on a bus tour with the McCoys, Outsiders, Seeds, and Question Mark & the Mysterians. The tour was a dud and we were really burned out at the end, looking forward to some R&R. To our astonishment, Sampson immediately booked us at Chicago Circle Campus for some kind of frat gig. We didn't even get a week off, and I had to cut short a vacation in Montreal to come back to Chicago.

The Outsiders were also supposed to appear but they didn't show. We got to the gig early and the dance committee asked if we'd mind playing an extra set to help cover the Outsiders' time. We obliged. Well, Rogers decided to make his takeover move right before our last set. It was a really stupid time to confront everyone with this, obviously a rather stressful situation ensued and we were thus a bit late getting back on stage. One of the dance committee dudes decided to make a big deal out of it and started making threats about what would happen if we didn't get on stage immediately. Without our knowledge, one of our roadies took it upon himself to issue the guy a challenge to meet him after the gig...oh, shit!

Well, we finished up and Warren took off down a service elevator by himself. I guess he had a lot on his mind and wanted to be alone. We were still upstairs packing when someone showed up with a Chicago Policeman to escort us down to the cars. (The cop was supposed to help prevent a fight.) As we were coming down in the elevator we heard a brawl going on outside. When the doors opened, we saw Warren all crumpled up on the ground with these two frat boys pounding on him. The cop took off running, and, well, we didn't really like Warren, the little shit, but he was one of us so we all jumped these two guys and worked them over pretty good. Yeah, even me ...all 120 pounds! We chased one guy into the kitchen and he started throwing plates at Hawk and me. It was great, plates breaking, everybody yelling & cursing! It was the stuff of legends, I'm sure.

(Editors note: Speaking of legends, what's with this story failing to mention the most notorious of SOK stories; Rogers' 'Back Door Man' activities with a famous punk singer, who to protect his identity, we'll just call "X"? For years, this has been cited as the reason for Rogers getting canned by the band.

I checked back on this with McGeorge who told me what he knew; Jerry remembers Joe mentioning what was going on behind Holiday Inn doors while on the Outsiders/Question Mark & the Mysterians tour. Though the incident might or might not have happened, McGeorge does add that when he was playing L.A. a couple years later with H.P. Lovecraft, he found out Warren was a hairdresser in West Hollywood! Now, back to Jerry and the Circle Campus debacle...)

A bunch of policemen showed up and dragged us all to the Cook County jail. We spent a few hours in this cell that could have passed for something out of the Gulag Archipelago until Sampson showed up to bail us out. The next day we read in the Sun Times that we'd showed up late, tried to leave early and had just generally been rude & uncooperative. They had only interviewed the college and never bothered to get our side of the story.



We tried to get a retraction or at least our side of it covered. Jim got some air time on WCFL to explain things, but the damage was too severe. A few weeks later we went to court where the thing was dismissed, but the Judge, Saul Epton, made us each contribute to his favorite charity! Like most things legal, there never was any attempt to get the truth out.

Well, Hawk was in the thick of all this; he was there when Warren quit and immediately accepted when we asked him to join. All this happened simultaneously, like in the blink of an eye. As I mentioned before, Hawk had put together a group called the Males, and then another thing with (Ted) Nugent called the Electric Band. Somewhere in there Nugent's parents moved back to Detroit so he left with them. The Amboy Dukes followed about two years later. Hawk was just a friend we hung out with and he actually had been doing musical things with us for months, including the 'Back Door Men' sessions.

HERE 'TIS: Around the time Hawk joined the band, the Shadows cut an amazing version of "Got My Mojo Working" at Chess Studios (w/ Kelley on blues harp; released on the 'Early Chicago' LP in the early seventies). Do you recall if any other songs were cut at this wailing session?

McGEORGE: As I alluded to earlier, both Sohns and Schifffour made attempts to take over. Tom's shot at the helm included a decision to dump Traut & Badonsky and produce ourselves...right! Tom had been reading about other bands taking over their own production so he decided that's what we needed to do. We all decided this was a good idea, because the Stones had recorded at Chess and thus we KNEW they'd for sure know how to get our sound.

We did two sessions there, which included the take of "Willie Jean" #2 with Tom on vocal. For the most part we didn't know what we were doing at all, so not much of value came out of these sessions. George showed up one night and started fucking with everyone's heads - unsyncing the tracks, making fun of everyone, etc. It was just as well. We didn't have a clue what we were doing. (By the way, no, they didn't get much of a sound out of us either! Old funky equipment and all...)

HERE 'TIS: Also around this time was a gig that recently surfaced on CD via yours truly under the title 'Raw 'n' Alive at the Cellar'. What do you possibly recall of this gig?

McGEORGE: That gig was Hawk's first outing with the Shadows, which is part of the reason why it's so sloppy and untogether. Joe & Hawk were blasted and goofing all throughout the gig. Also, the crowd was really there to hear the Mauds, who at that time were beginning to generate quite a following. I remember the gig very well. I even remember what I wore that night; European blue blazer, blue shirt with white collar, blue polka dot tie and white pants (He musta been trying to get in the Mauds -ed.). Fuzzy Fuscaldo of the Mauds came up to me and said I looked like Bogart (.....?).

It was taped on a Wollensack reel to reel that Paul kept in what passed for an office. It was just picking up the vocal mikes, so that's why the levels are the way they are. Paul always taped whoever was playing. If you could find those tapes you'd have a goldmine 'cause besides the local bands, I'll bet they include the Who, Cream, Howlin' Wolf and many others!

HERE 'TIS: The next single, "Willie Jean", was real nice but out of character and, of course, flopped. Were the Shadows still getting work on the road at this point or were y'all stuck to playing locally at the Cellar and other clubs?

McGEORGE: I really can't remember when that was released, but it was after Tom had quit, so it had to be after early spring ('67). We were indeed still working a lot, but the gigs were paying less & less and the venues were getting really crummy.

HERE 'TIS: I read an interview with Tom Schifffour several years ago and he came across as being extremely bitter about the whole experience. What happened to him?

McGEORGE: Tom was just burned out and wanted to do something else. He'd lived at home the whole time and had been able to save some money, I guess. We'd been planning another tour of the south and he just didn't want to go down there again. I'm sure he's got more and better reasons he could relate, this is just what I remember.

We had no luck at all replacing him. We even went on a tour of the south with a local kid named Bruce Bruscatto on drums. He really didn't cut it so we kept looking around. Ironically, we auditioned Mike Tegza (of H.P. Lovecraft) and didn't take him. At that point he was a stand up, show band drummer which turned us off. We ended up with some other guy named Tom who was a complete maniac. He was the drummer when I quit in Summer '67.

HERE 'TIS: Supposedly, various members of the Shadows were immersed in drugs at this point (in '67). Care to clear this up?

McGEORGE: I guess to a certain degree it was true about all of us. In late '66 and early '67, Joe & Hawk started getting loaded pretty regularly. Tom & Jim, too. I didn't even drink much then and I held out. Peer pressure took over and I started to do some weed socially. Hawk was the first to drop acid, which for a while became a way of life for Joe. Joe started to do a lot of speed in Summer '67, which I think led up to his first breakdown. That occurred right as I was leaving for Lovecraft.

HERE 'TIS: There was one final Shadows of Knight single, "Someone Like Me", that seemed to have been delayed in it's release 'til July '67. Which Shadows actually played on this record?

McGEORGE: That was cut at Universal, in early Summer '67, right before I left for Lovecraft. Bill Traut rather than Badonsky was in the control room. It was a rip-off of a Chambers Brothers tune, "Time Has Come Today". I was on it with Jim, Hawk, that guy Tom & Joe. Traut & Hawk even did a try at the vocal! I always hated the thing.

HERE 'TIS: What turn of events prompted the actual break-up of the band?

McGEORGE: Jeff, I'm not sure to this day they ever really broke up; last year, I was home seeing my sister in Indiana and they were playing at the local Holiday Inn!

I mentioned to you in an earlier letter that it became clear to us that one of the real problems we had was with Sohns' vocals. No matter how good we got instrumentally, we couldn't overcome his vocal limitations. This became particularly clear when we had to finish a tour without him once. Jimmy Rogers from the Mauds came out and substituted for him and the crowd reaction was immediately better.

As I've mentioned, in 1967 Sohns told us that he'd gone to an attorney and had the name of the band copyrighted, or something, in his name. That meant it became "his" band and kind of made our departures inevitable. In his defense, he really wanted to continue. He immediately put another incarnation of the band together and kept on going, right through the bubble gum crap he was doing in '68 & '69. I last saw him at a club in Chicago in 1969. I was playing with a little blues band, working on my chops and he and some people sat around listening to us. I talked to him a few times when he was in prison and he wrote to me a couple of times. I moved to Denver then (must have been around 1984) and never heard from him again.

We all kind of drifted off one at a time, and we didn't remain much in the way of friends. Other than Joe, I don't recall being very close to them afterwards at all. I lost track of all of them in 1972 when I moved to New Mexico. I never played with any of them after I left. Just a few gigs where individually one or the other might have been on the same billing with Lovecraft.

Of course, as I mentioned in my past correspondence, Joe was in Lovecraft for a few days in 1967. After I came home from San Francisco (after leaving Lovecraft; read on -ed.), I played with him a few times while he was trying to put his blues band together. He was into the beginnings of a really ugly drug scene and because of the state of mind I was in after I came home, it wasn't going to work for me. I kind of bowed out gracefully and didn't see him much at all after that. I'd see him at concerts & went to hear his blues band a few times in '69 and '70. (That band smoked, by the way; I'd kill to get a tape of them).

HERE 'TIS: What are your feelings about the band and also why the Shadows never actually built on their early success?

McGEORGE: I'm not sure how to answer this one. Obviously, I have very deep emotions about all of this.

As I recall, we all left sort of embarrassed and disgusted with the band. We felt like we'd outgrown it and also I think we felt cheated. Cheated out of both money and out of what the band could have been, screwed by Sohns' antics with the name, bad businessmen, circumstances, and probably most of all, by our own lack of focus & commitment. I'm sure that we all thought the Shadows would be just a footnote to our lives, but for most of us it's become something of a highlight.



For a long time, I was even ashamed of having been in the group. When I was in college at Berklee and at North Texas, studying with jazz & classical musicians, I rarely told anyone about it other than as a joke. However, after getting away from music I began to realize how special most people felt about it when it came up in conversation. Now I feel very lucky to have had the experience and I'm proud of the accomplishment. As I get older, I really feel good about having had the guts to follow my heart and take a long shot risk, despite all the people around me telling me I couldn't do it. What I've also tried to learn from the experience is not to take good things for granted.

Over the next ten years I improved musically, got a degree in music, continued to play professionally, etc. My playing and singing improved a lot. I guess if I have any regrets, it would be not having been a better musician at the time the thing hit. Despite having studied & played with incredibly gifted musicians like Lyle Mays (who the hell is that? -ed.), I'd have to say I never had a more emotionally rewarding musical experience than those days with the Shadows. I really admire Jim for keeping the thing going, because as I said, I believe we all just lacked the guts to stick it out.

HERE 'TIS: What's your favorite Shadows of Knight record?

McGEORGE: My clear favorite is the whole second album. If we could have built on that, we'd have had a chance at making it. Schiffour and I talked about it one night a few years after we'd left the band. We both agreed we should have stuck it out, but who knows.

HERE 'TIS: One last thing; on the "Potato Chip" interview record, what were you saying that was jokingly played backwards?

McGEORGE: "Waitress, why is my styrofoam well done?" Don't ask me where that came from.

POST-SCRIPT: H.P. LOVECRAFT

McGEORGE: In Summer '67, Jeff (Boyan) approached me when he heard I was becoming disenchanted with the Shadows. He told me he wanted to replace Dave Carter & wanted me as his replacement. At that point I was really fed up with the SOK, and I liked the idea of getting back with Jeff, so we talked about it & hung out together for a few weeks. One night at the Cellar, I sat in with Saturday's Children for one song and was literally pelted to death with pennies by Dave's fans who had gotten wind of the rumor. This left a bad taste in my mouth and I cooled to the idea. But, my mind had accepted the concept of change and I was open for moving on.

My reasons for frustration with the Shadows were many and varied and...well, I knew it was over. When we found out that Sohns had taken legal action behind our backs to possess the band's name, we each knew it was time to go. At the same time, substance abuse had led Joe Kelley to exhibit some really erratic behavior and we knew he wasn't going to make it much longer without professional help. I knew my lead skills weren't up to the task of replacing him, so we began to search for a replacement. At that point I'd begun playing a few songs on bass due to our desire to move Hawk to keyboards full time. I was ready to commit to a full time change if we could save the thing, but Hawk and I had also started to talk about doing something with his friend, guitarist Al DeCarlo, and Tom Schiffour. I never made the move, but that "thing" became Bangor Flying Circus.

Well, in our quest for a new guitar player, I began to try to convince an old friend, Berry Oakley (later to become the first bass player

with the Allman Brothers) to join the Shadows on, of all things, lead guitar. I'd known Berry from early '65. His family lived in suburban Chicago at the time and he played in a rival group with the lunatic drummer Tom who was later to play for short periods of time with both the Blackstones and the SOK. Berry was on the road in '66 & '67 playing bass with the Roemen, Tommy Roe's backup band. We'd met up for the first time in a long while in Spring '67 at a club in Atlanta where the SOK were playing. He came with a friend, a tall skinny kid named Greg Allman! Anyway, we hung out & screwed their groupies.

In Summer '67, "Tom the Drummer" got word to Berry that we needed his services. Berry came to meet me at the Cellar the night of one of H.P. Lovecraft's early gigs (I wasn't yet a member). He had this neat, black Rickenbacker bass, which I put in the dressing room for him for safe keeping. We talked a bit and he decided that playing lead with the SOK wouldn't work for him. Later the same night, I was sitting in the dressing room with my girlfriend and talking to George Edwards about his new band. Impulsively, I pulled Berry's bass out of the case and started playing it while we talked. At that moment, George asked me to join Lovecraft! Within a few days the decision was made to accept his offer, and I replaced (Tom) Skidmore.

Prior to my joining Lovecraft, I'd asked George why he didn't go for Jeff (Boyan), as it seemed like such a natural. George told me that while he loved Jeff's voice, he had personal concerns about Jeff's character and didn't think he'd fit in with the group. As you know from our recent conversation, this was somewhat prophetic. As for my joining Saturday's Children, Jeff told me later that he really wanted me to join the band so that he could quit and join Lovecraft. Thus, in a sense, Jeff replacing me in Lovecraft, and their subsequent demise, might have been inevitable.

Right from the beginning, I realized there was just something wrong with the whole makeup of Lovecraft. It wasn't loose, or fun, like a normal rock band. There was intense psychological pressure put on everyone to be kind of elitist in everything they did, to conform to an almost snobbish set of values. In retrospect, it only makes sense if it's viewed as Edwards needing to impress his old folk music friends. It's still hard to describe; but it was like we were supposed to be part of the scene, but above it all at the same time. There was a tremendous amount of common but unspoken fear among the younger members. Add to this the presence of hallucinogens, Edwards domineering, almost cult leader-like persona and it became a psychological powder keg. I was the first to crack under the pressure, but I later learned I wasn't alone.

(Tony) Cavalleri's short expulsion in Fall '67 was a case in point. Tony was a pretty poor guitar player and a lot of people outside the band questioned why he was there. Further, he was somewhat shiftless, which irritated Edwards and Badonsky no end. Before our first San Francisco tour, Edwards reacted to Badonsky's intense dislike for Tony by convincing us he had to go. At the insistence of Badonsky, Joe Kelley, only recently released from mental health care, joined the band for maybe only a week; he never played a gig with us.

There was immediate trouble between Joe and Edwards. First, Joe was a blues player and he didn't like the songs or the arrangements Edwards wanted. Second, his vulnerabilities and sensitivities, including a painful trait of compulsive truth-telling were ripe targets for George's psychological attacks (George was an incredible bullshitter, and when you called him on it, he went nuts; Joe wouldn't back off). Within a few days of Joe's arrival, George called me, said he

couldn't stand him and wanted Tony back. That night we told Joe he had to go, and I got the dirty job of driving him home. That was probably the end of my close friendship with him. Tony came back, and from that point on, he was ever subservient to Edwards' wishes. The rest of the band, having seen Skidmore go, plus the episode with Tony, began to fear every word or action which might incur either Badonsky's or Edwards' wrath.

Shortly thereafter, I learned from Schiffour and Hawk that Curt Bachman had been rehearsing with Lovecraft. I confronted Edwards with this, and although he denied everything, I could tell from the body language that it was true. A few days later Tony confirmed that it was, indeed, true. I made some attempts to get the problems out on the table with Edwards but he wouldn't be candid & started telling me I was just paranoid. Truth was, they rejected Bachman because of his lack of discretion (? -ed.) and Badonsky & Edwards subsequently began making overtures to Boyan.

Well, we moved to California in early '68. It went OK for awhile but it was clear to me that things were really getting out of hand with Edwards. My opinions were without merit at the time, as I was on the outs, so I just tried to keep my mouth shut about it all. I tried to compensate by playing better, but, like trying to revive a bad marriage, nothing seemed to work. I spent an inordinate amount of time practicing & thought I'd maybe dig myself out that way.

Anyway, after they'd sewed up Jeff, they kept me going for a few weeks of gigs around San Francisco & L.A. An old girlfriend from the Arlington Heights area who had moved to L.A. got wind of what was up and told me rumors were flying all over Chicago about Jeff replacing me. Actually, I guess I really didn't want to believe what was happening, so I got into denial for awhile. After they finally told me I was out, I sort of cracked up & became seriously withdrawn. At that age, being a long way from home, the shock & disappointment, combined with the stress and the drugs, well, it's a miracle I wasn't in worse shape.

They realized there was something wrong with me and were naturally uncomfortable having me around, particularly after Jeff got there. But, he was really pretty good about things. Jeff soon began to confide in me his concerns about Edwards. Apparently, George had tried immediately to control Jeff's influence on the band, and was ultra-critical of Jeff's playing & personality.

Cavalleri later told me that, despite anything else I'd been led to believe, the whole thing happened to me simply because Edwards & Badonsky wanted Jeff's voice. At least if they'd put it to me that way I'd have understood. Tony admitted that in his opinion, I'd been a better bass player, but Jeff was a writer and a better singer than me, so it was, as I said earlier, "a natural".

I've told you what I know of the details of Lovecraft folding. Dave Miotke's (David Michaels' -ed.) bizarre behavior at the end was in no small part driven by a combination of drugs and Edwards' domination. While I was in the band, he had spoken to me only fleetingly of his personal frustrations. He really wanted nothing to do with drugs but felt pressured to conform. (The precise details of his leaving were relayed to me by Boyan, so I must admit to this being second-hand information). After Miotke left, the band naturally collapsed. Jeff, Tegza and Cavalleri were broke and had no alternative but to come back home. Jeff wanted to get Dave back and reform the group without Edwards, but by that time Dave's family had realized his psychological condition and had placed him under professional care.

Jeff contacted me right after Lovecraft folded. He was really shaken. Having come home broke after moving his family to San Francisco, doing the second album with all that promise, he, too, was in really bad shape. Something else was wrong as well; I began

to notice for the first time since I'd met him that he lacked confidence in himself. From that point on, he never seemed to be able to sustain anything. He spent a tremendous amount of time listening to other people's music, but the overall, unspoken message seemed to be "this stuff is so good, how can I ever hope to compete with it."

Afterwards I believe we both really tried to stay friends, but, naturally, I had some hard feelings about the Lovecraft thing. After he came home, he was just generally screwed up, always unemployed, with a wife and two little kids, living off her parents and whatever little gig money he could pull in. He tried putting serious bands together with well connected people like Jim Fairs (ex-Cryan' Shames) but nothing worked. I can only speak for myself, but as far as personal relationships were concerned, I believe he would always end up doing something stupid to screw the people close to him and they'd eventually dump him. For example, after he came home, I loaned him a bass because he'd had to sell his to pay the rent or something. Next thing I knew, he'd given it to some guy on the North Side. Jeff couldn't fathom why I'd get mad about it, but that was it for me.

The last time I saw him was in 1970. (I'd spent the previous two years studying guitar formally, went to the Berklee School of Music in Boston, etc.). I was working with an organ trio playing jazz guitar. He came over to my mother's house one night and we jammed and kind of reminisced. It was obvious he couldn't relate to what I was doing with music (Who? Me? -ed.) and I felt like what he was doing was something from my past which I'd left behind. We agreed to get together again, but it never happened. Soon afterwards, I got married and moved to the Southwest, started playing country, started college, etc.

Tom Osborne recently said that the last he'd heard, Jeff had moved to Phoenix years ago and disappeared without a trace. Who knows what finally happened to him. For a time, we'd been like brothers and he was one of the first people in my life with whom I'd felt true kinship; I've looked for that in friends ever since. There was a soul in him that everyone who knew him was attracted to. I believe that if he'd only had a few breaks, he'd have made it.

As I told you, in 1978 I put it all away and got into the car business. A few years ago, Jaguar's personnel manager, who plays drums, wanted to put a company band together and talked me into playing with them. If he'd asked me either five minutes earlier or later than when he did, I'd have said no. (The band's called the XJ6...all right, all right, I know it's hokey but who cares.) This led me into lots of practicing & guitar purchases (I've got 17 and climbing, old & new stuff). We do a few little things each year for company functions. I'll send a videotape along for you to see where I ended up.





A PRODUCT OF U.S.A. RECORDS, CHICAGO 16, ILL.

We're Not Nice:

PuNk on USA Records

By Jeff Jarema

Excluding music industry mecca Los Angeles, ain't no American city produced as many garage-related records as "the Windy City", Chicago. There were dozens and dozens of labels around town in the mid-sixties issuing anything teenage and combo-like. Of course, it's always been a numbers game thus a lot of this stuff was crap. There were plenty of 45s by inept punk wannabees and slick horn-rock losers alike.

Most folks reading this don't need to be told about the stacks of truly brilliant and brutal Windy City vinyl by the likes of the Shadows of Knight, Little Boy Blues, Del-Vetts, Huns, etc. When Chicago teens were let loose to transfer their true feelings/aggression to wax, without the production interference that ruined the city's rock 'n' roll rep a couple years later, the results were almost always amazing.

(By the way, here's a safe rule to go by when judging Chicago punk-related records: If the record rocks, credit goes mainly to the band. If it sucks, you can usually look to the label copy for tell-tale admissions of guilt disguised as "(horns) arranged by _____"; blame these stinky records on the producers first and secondly on the spineless, ass kissing musicians involved.)

There were numerous local labels getting in on the Chicago mid-sixties teen action including Orlyn, Rock 'n' Jazz, Cha Cha and Quill (to name just a few). Suffice it to say, the most influential of the labels was Dunwich Records with their stable of punk legends including the aforementioned Shadows of Knight and Del-Vetts plus the Banshees, Knaves, Things To Come, etc. etc. But for sheer production volume, no local label (including even Chicago's very own "major", Mercury Records) came close to releasing as many local garage-related singles as USA Records (and its chief subsidiary, Destination).

USA Records started around 1960 as an offshoot of All State Distributors, a powerful mid-west record distributing operation owned by Paul Glass. For a number of years USA concentrated on blues and R&B, cutting singles with, among others, such names as Koko Taylor, Junior Wells, and Elmore James (the latter who it should be noted was dead prior to releasing at least one 45 on the label). Though I've only heard a handful of these earlier R&B discs and thus don't have much to add about 'em, I gotta at least say a few words about Wiley Terry.

I ain't no rhythm 'n' blues historian so if this guy's a household name, well then the jokes on me. What I am sure about is what's in the grooves. Two singles (or more?) on USA which to me build up a parallel recorded universe to that of East Coast early '60s screamer Bunker Hill. "Follow The Leader" is OK, very much in the same vein (musically 'n' lyrically) as the Bunker Hill hit "Hide & Go Seek". But the second one, "Shake It Baby"...YOW! Imagine Bunker Hill doing to Rufus Thomas what he done to Little Richard on "The Girl Can't Dance" and you get the picture. This is the most savage side on USA!

By 1965, and obviously in response to the number of British Invasion discs flying out the door at All State, USA started to move away from R&B, gravitating towards pop-rock. This move probably had a lot to do with the emergence of Jim Golden as USA's top dog in-house producer. Golden had started at the label around '62 and scored his first coup the following year by securing distribution rights to the Rivas' megahit blast, "California Sun". Further cool USA-Rivas collaborations ensued including a boss followup, "Let's Have a Party"/"Little Donna", and the 'LET'S HAVE A PARTY' album (one of only a few longplayers issued by the label).

Still, as far as other white acts on USA and Destination, it was strictly squaresville. Prime examples of this lounge sound were Bobby Whiteside ("Say It Softly") and Kane & Abel (Destination's Righteous Brothers). Though it don't rock, the best side I've heard from this period would be Gary & the Knight Lites' "I Don't Need Your Help". This has a nice country-soul feel to it not unlike 'December's Children'-era Stones (though that's where all comparisons between the two bands end, believe me! After all, the Knight Lites ended up a couple of years later as the @\$\$ing American Breed!).

It was also in late '65 that the USA-distributed New Colony Six overtook the Chicago airwaves with the first fully British-inspired locally-produced hit. Actually released on their parents-financed Centaur label, "I Confess" eventually peaked at #2 on the charts of Chicago's mighty AM leader, WLS early in '66. On Centaur/Sentar, they released a string of great singles as well as two equally strong LPs (all neatly collected on Sundazed's recent 'AT THE RIVER'S EDGE' CD).

In early '66, USA began releasing singles by the Buckingham's including a debut of "I'll Go Crazy"/"Don't Want To Cry" which featured a killer riff-heavy fuzz punker on the B-side. Several singles later, the Bucks broke wide open nationally with "Kind Of A Drag" (why the hell am I writing this? Everybody knows this shit!) which hit the top spot on *Billboard* (though only #2 in Chicago-?!). Their 'KIND OF A DRAG' LP is an underappreciated collection of all their early singles sides and even (not on my copy, but...) a hip, fuzzy version of "I'm a Man". Is it just my turntable or do most of these songs sound like they were mastered a hell of a lot faster for the album than on the original 45s?

Over on Destination Records, the Cryan Shames were pushing the loungy pop acts out the door with their classic, jangly hit version of "Sugar and Spice". Disguised as a throwaway B-side was the band's greatest recorded moment, "Ben Franklin's Almanac". This 1:58 fuzz rave was a showcase for the Cryan Shames' best chord changes. This also marked the first production for USA promo man Bob Monaco. Monaco had worked for All State as a teenager prior to a stint in the Army that lasted 'til '66. He went back to work for All

State, also doing promotion during this time for MGM/Verve. Glass moved him from the distribution side of the operation to promotion. He sizes up the Cryan Shames as follows:

"They were really different for their time. I really liked Toad, Tom Dooey's voice. And of course they had that crazy Hook who went wild onstage and would really get the crowds going. I personally think they had one record that should have been an international hit, 'It Could Be We're In Love'. Columbia (who they switched to after the 'Sugar and Spice' single -ed.) was not willing to put money behind the band."

Besides hits for the Buckingham, Cryan Shames and New Colony Six, there were at least a couple lesser known '66 punkers on USA worth mentioning. "I Can't Explain" by Oscar & the Majestics was pretty restrained in comparison to the Who original (especially the background singers who sound like they need a strong cup of coffee!) but featured great lead fuzz action throughout. USA had one hell of a mess in "Echoes" by Lord & the Flies. Crudely recorded (like some of the better discs on this label) and featuring a lousy lead vocal, this one gets bailed out by an otherwise ace punk approach (a couple good chords, future USA trademark full organ sound, and harmonies that drown out the drippy lead vocal).

One USA/Destination-related killer that probably appeared around this time was the great "Need a Little Lovin'"/"Take Me Back And Hold Me" by the Foggy Notions (Ginny 904), produced by Monaco and/or Golden (as MG Productions). Whether this one was distributed by USA, who knows? What matters is that it's one hell of a record. Especially great is the flip side which is an uptempo raver with semi-snotty vocals, harmonica and fab cheesy electric piano. When "AIP" gets around to

reissuing their 'Highs In The Mid-Sixties: Chicago' volume on CD (w/ revamped track selection, please), I hope they dub this one from a less beat-to-hell 45.

Though USA/Destination's garage output in '66 paled in comparison to the superior punk productions released across town at Dunwich that year, the situation improved the following year at least as far as the more obscure releases are concerned. While Dunwich started to concentrate more and more on commercial, brassy pop records (a la USA's former commodity the Buckingham's), USA produced a slew of great, fairly outmoded garage classics.

First up was Michael & the Messengers with their version of "Midnight Hour". The single was initially issued by "The Messengers", a Wisconsin-based combo. According to Monaco, the record was cut by a Milwaukee producer, Paul Christy, under the pseudonym of "Wesley Willard". By the time the single was picked up by WLS (eventually reaching #5 on their survey), the original Messengers were outta the picture and an all-new "Michael & the Messengers" were somehow recruited from Woburn, Massachusetts. "Midnight Hour" as by the (original) Messengers was paired with a cover of the Hollies' "Hard Hard Year". This was soon replaced with a new B-side, "Up Til Now"; a Booker T-styled instrumental that might not have anything to do with either band.

Michael & the Messengers had several other 45s on USA including another Chicago-area hit with their souped-up, classic remake of "Romeo & Juliet" (with a tough, punky B-side, "Lies (Don't Mean Nothin)"). One later single, "Gotta Take It Easy", featured the exact same backing track found on the Cherry Slush's version, also on USA! Over on Destination, this feat was topped by the What Four's single of "We Could Be Happy"; from what I hear, this is the exact same version as the Cryan Shames' on Columbia!

The Skopes' "She's Got Bad Breath" is a pretty silly English-sounding record right down to its phoney Limey accents. It seems like every American label had one or two of these kinda novelty records in the wake of the Beatles' arrival on our shores. But by the Summer of Love, this one must've sounded really dated and stupid. I like it.

Even better was USA's very next release, the incredible "One Girl Man" by the Lost Agency; a snotty, chauvinistic punker with solid "Steppin' Out"-type backing. Just as lethal and teenaged was the Shady Daze's fuzztone tour de force, "I'll Make You Pay". Coupled with a swinging junior high school-caliber cover of "Love is a Beautiful Thing", this ranks right up there as one of the very best USA/Destination two-siders.

Making a minor dent on the local charts throughout 1967 was the legendary Flock. Recalls Monaco, "They were an excellent, excellent band. They were another (Chicago) band that never got the recognition they deserved." Their three Destination singles are OK, but more commercial than punk. Less recommendable is their fourth single, "Magical Wings", released in late '68 on USA and in the same prog-rock vein as their later two Columbia albums. Scary stuff...

Destination Records lasted through the Fall of '67 with several garage-related discs (Flock, Boyz, Next Five, etc.), then laying dormant 'til '69 when it was briefly revived for at least one single. At USA, 1967 ended with among other releases, singles by the Bondsmen (a cheesy, double time 'n' Farfisa cover of "Shotgun"), Trafalgar Square (a cover of "'Til The End Of The Day" that reportedly is excellent), and the first of several singles by the Carnival of Slush/Cherry Slush studio aggregation.

These Slush releases are a real mystery. Apparently, there was some involvement from Dick Wagner (ex- of the Michigan-based Bossmen). Bob Monaco adds that these records were produced by Paul Christy which makes sense (re: a likely source for the same backing track used on the Cherry Slush's and Michael & the Messengers' versions of "Gotta Take It Easy"). By the way, in my opinion, the better vocal is on the Slush's version. As for the song, it's a strong power pop type number, slightly reminiscent of the Who.

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CRYAN SHAMES, 1966 (backstage with some D.J.)

"I Cannot Stop You" is another notable Cherry Slush side. It features a dramatic instrumental intro (w/ cryptic, creaky coffin lid sound effect) that all too quickly falls into some mannered vocals and unwelcomed trumpet. Nevertheless, there's some nifty guitar licks and break not to mention a catchy bridge which all in all makes this a decent record.

By now it was 1968. The Chicago teen scene had all but dried up, withering away as WLS programming began closing the door on local airplay. As Jerry McGeorge brings up in his interview elsewhere in this issue, WLS DJs were also apparently biased in favor of clean cut acts like the Buckingham and American Breed. So it's no surprise that labels who had found some earlier success with less commercial, punkier bands just seemed to vanish around this time. By '68, even Dunwich had completely switched to the profitable, sugary horn-pop sound. So, one would expect USA Records to follow suit. Not exactly.

Though the ratio of good to bad releases on USA was, um, not good at this point, the label still had some great moments left. The Affluents were probably some crummy white soul band like the Fabulous Flippers but on their sole USA single, they at least cut a real hip, moody B-side with "Tom's Song". Like a lot of the best USA singles, this one has a particularly great organ sound 'n' break. There weren't too many of any kind of records on USA in '68, mainly 'cause during that year, both Jim Golden and Bob Monaco defected to Dunwich Records.

FUZZ, ACID AND FLOWERS/A Comprehensive Guide to American Garage, Psychedelic and Hippie Rock (1964-1975)
- Written and Compiled by Vernon Joynson (Borderline)

A UK publishing operation, Borderline Productions specializes almost solely in books dealing with U.S. sixties punk 'n' psychedelia. Their initial effort, The Flashback, has more or less been updated under the above title. But whatta update! Whereas the earlier book wrapped things up in 160 pages (including sections on Canadian, British and '80s garage bands), Fuzz, Acid and Flowers weighs in at over 400 pages! While there are numerous mistakes under the various band entries, it's to be expected (not to mention this book goes a long way in cleaning up the factual mess in The Flashback.)

Full color cover (ugly as hell & likely to scare away many garage-lovin' potential buyers), tons of photos (though what's with the Dahmer-esque butchering of that Shadows of Knight pic?), and seemingly thorough coverage of the national garage/psychedelic scene. A couple minor gripes: What's with all this hippy coverage & how come all the color shots are of these ugly ass albums? And what's with many of the entries being out of perspective (i.e. Humane Society, total gods that they are, get two sentences while some no-count loser garage band from Bumfuck, South Dakota is afforded a lengthy, inconsequential rebash of facts like how the guitarist got his first guitar when he was 10 and how he oow manages a 7-11! Who gives a shit?).

Regardless, this is one hell of an effort and deserves your attention.

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RECORD CO.

USA
☆☆☆

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Unbelievably enough, USA released no less than three boss garage discs in late '68/1969. The first was a totally dumb rip-off of the Stones' "I'm Alright" redubbed "I'm Not Nice" (by John Eric & the Isosceles Popsicles!). It had none of the drive of the Stones' version(s) and sounded like it was recorded by a bunch of inept 14-year olds. In other words, you need this record!

Next up was "The Trip" by the Park Avenue Playground, easily the most demented psych-punk effort on the label. The 45 is pretty unobtainable these days though this has since been reissued (on the 'Beyond The Calico Wall' compilation). Lastly is the Factory with their rockin', guitar blastin' cover of "High Blood Pressure". Though this one is from '69 (as probably is the Park Avenue Playground 45!), I actually prefer this version over the Shadows of Knight's cover of the same song on their 'Back Door Men' album.

USA Records crawled into the seventies with further singles but the glory days of "California Sun" and "Kind Of A Drag" were long since past. I don't know the whole story about what happened to Paul Glass, owner of the label. I assume he's working at that great one-stop in the sky. A totally unrelated, non-Chicago label now owns the rights to the USA/Destination "masters". Actually, there's no telling if the actual masters to these more obscure 45s even exist anymore.

As far as trying to license this stuff, you can bet it's being looked into. But whether it involves myself or some other party, I just hope these obscure recordings (the Bucks & Shames cuts on USA are not at issue here as they belong to Sony) eventually get into the hands of the right people so that they'll be made available to the public again via some quality repackaging. 'Til then, keep searching at yard sales for the red, white 'n' blue.

RECORDING NOTE: USA/Destination primarily recorded at three Chicago studios; Chess/Ter Mar, Sound Studios and the label's own small studio at their offices on Michigan Avenue (across the street from Chess). The Sound Studios recordings were engineered by Stu Black while most of the stuff cut at Chess was engineered by the legendary Ron Malo (who, of course, manned the boards on the Rolling Stones' '64 Chess sessions).

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RESPECT for ...



The Rationals

In a world where the almighty Stooges have probably only ever received record royalties in the amount of a few francs (+ one major label cocaine advance), it's particularly infuriating that the Rationals today aren't fat cat platinum-selling multi-millionaire retired rock stars. If somebody would've tried to tell me 12 or 13 years ago that there was a better rock 'n' roll band on this planet than the Stooges, much less from THEIR OWN HOMETOWN OF ANN ARBOR, I'da had to kill the messenger (or at least try)! Fact is, after all these years, I now know it to be true... Ann Arbor's RATIONALS were the BEST. (On a personal note, I rank 'em up there ahead of anybody but '63-68 Rolling Stones, 'Highway 61' Dylan, Sonics, and pre-'Web Of Sound' Seeds as the greatest rock 'n' roll band of all time).

I realize that the above personal note sounds nuts. Worse yet, I sound like Mike McDowell trying desperately to convince the world that the latest line-up of Herman's Hermits (featuring the original drummer, of course) is the greatest live band on earth! But hold on baby, 'cause I know what I'm talking about. Don't get me wrong, I love the Stooges and MC5, but the Rationals, though way younger than Iggy and various guys in the MC5, took greater advantage of all that was great about cutting teen-punk singles back in '65-67.

There are a bunch of obvious reasons why the Rationals are held in less esteem than their Ann Arbor/Detroit punk bretheren the Stooges and MC5. First of all, there was absolutely nothing flamboyant about the band. While the MC5's Rob Tyner was dry-humping underage girls on the Grande stage, the Rationals' equally talented (if not better) lead singer Scott Morgan just sang his heart out. Where the MC5 hit the stage of the Grande Ballroom in sequined, flashy wardrobes, probably preceded by Iggy in a maternity dress with pancake make-up and aluminum afro wig, the Rationals sported smart, cleancut matching suits or mod gear well into the late '60s.

Though they were (and are to this day) good pals with the Five and Stooges, they were actually anti-drug. The only possible explanation for the occasional Detroit rock 'n' roll has-been recalling that the Rationals were "lightweight" is 'cause they were never

by Jeff
Jarema



known for playing heavy metal music or being strung out on smack. In a recent interview (in Freakout USA; recommended, address elsewhere in mag), Michael Davis of the MC5 sums up this recurring slight: "(The Rationals) were sort of like the meek and mild little guys, and we were the smart-asses, the rebels."

Time and time again, some white guy or group has gotta go prove that us pale faces shouldn't be singing the black man's R&B outside of the shower. Then again, in the midst of all this lousy rubber soul there sometimes surfaces a rare blue-eyed soul talent. The Young Rascals spring to mind as the most obvious, but the Rationals had a punk-soul consistency that makes 'em particularly interesting and noteworthy.

WeeTAC FAB - 40

WEEK OF SEPTEMBER 15 - 22, 1966

| 1. RESPECT | RATIONALS |
|------------------------|-------------------|
| 2. Wipe Out | Surfaris |
| 3. Cherish | Association |
| 4. Ain't Gonna Lie | Keith |
| 5. Cherry, Cherry | Neil Diamond |
| 6. Fife Piper | Gynatonas |
| 7. Dream | Jacobson/Tensley |
| 8. Walk Away Renee | Left Banks |
| 9. Reach Out | Four Tops |
| 10. That's Enough | Roscoe Robinson |
| 11. What Becomes | Jimmy Ruffin |
| 12. Can't Hurry Love | Supremes |
| 13. Bus Stop | Hollies |
| 14. All Strung Out | Mino & April |
| 15. Black is Black | Los Bravos |
| 16. Flamingo | Herb Alpert & TJB |
| 17. Clarksville | Monkees |
| 18. Open Up | Young Lions |
| 19. Miss Ms | 13 Fl. Elevators |
| 20. Beauty | Temptations |
| 21. Sticky, Sticky | Bobby Harris |
| 22. Psychotic Reaction | Count 5 |
| 23. Under My Skin | Four Seasons |
| 24. Say I Am | Tommy Jones |
| 25. Under My Thumb | Oel Shannon |
| 26. Make It | Pozo-Secos |
| 27. Sunny Afternoon | Kinke |
| 28. Eleanor/Yellow Sub | Beatles |
| 29. Turn Down Day | Cycle |
| 30. Respectable | Outsiders |
| 31. Searching | Bobby Moore |
| 32. Joker Went Wild | Brian Hyland |
| 33. Mr. Dinglingly Sed | Critters |
| 34. What A Party | Tom Jones |
| 35. Don't Want to Know | Ronnie Dove |
| 36. Oomaga, Oomaga | Paul Vance |
| 37. Like A Woman | Bob Dylan |
| 38. Struck It Rich | Len Barry |
| 39. Fare Thee Well | T-Bones |
| 40. Run & Hide | Unique |

WTAC's Big Six Picks of the Week

| | |
|---------------|---------------|
| Poor Side | Johnny Rivers |
| Poverty | Bobby Bland |
| Our Time | Nancy Sinatra |
| See See Rider | Animals |
| Shake Sherr | Harvey Keitel |
| Cry Softly | Nancy Ames |



Rat Patrol



RATIONALS, 65: (Above, left to right) Steve Correll (lead guitar, vocals), Bill Figg (drums), Terry Trabandt (bass, vocals), Scott Morgan (lead vocals, guitar)

Below: RATIONALS, '66

Though the Rationals certainly had their share of bad luck (read on), the single most frustrating chapter of their story is the long-standing unavailability of their recordings. Between 1965-70, the band released numerous singles, issued inconceivably rare promo-only records, cut many unreleased tapes and one official album. Originally signed to Hugh "Jeep" Holland's Ann Arbor-based A² (A-Square) label, with the local success of "Respect" in '66, the Rationals were picked up nationally by Cameo-Parkway Records for three singles. Their other Detroit-area smash, "I Need You", followed in early '68, this time on Capitol. After an interim local single ("Guitar Army" on Genesis), they wound up releasing a long-overdue "debut" LP on Crewe in early 1970.

In a cruel blow to the band and the fans, all the above recordings are in perpetual legal limbo and not to be re-released in the conceivable future. The most obvious impenetrable (Webster's definition: "inaccessible to...reason or sympathy") obstacle is ABKCO Music, the owners of the Cameo-Parkway label. Of course, ABKCO and notorious rock manager Allen Klein are one and the same; if you know anything about this guy, you know he's never gonna reissue or license out any of the Rationals cuts once distributed by Cameo.

Capitol and Crewe, in comparison, would be less difficult. This might still be a futile exercise in negotiating for the good folks willing to buck heads with Capitol Records' legal department, basically over the use of one ballad (plus a throwaway B-side; personally, it's not worth the major effort as these are not punk-related discs). The same goes for the Crewe album which despite some very good moments, is not exactly primo Rationals music!

But the most surprising player in the undermining of the Rationals' recorded legacy is Jeep Holland. As the band's producer, manager and arguably greatest influence (he turned 'em on to soul music), it would seem that Mr. Holland would be proud of these recordings as well as the band he helped develop into Detroit rock 'n' roll legends. Though he apparently still



the Rationals



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possess all the Rationals' god-like A² studio tapes, he also seems to have no interest in allowing them to be re-released.

Personally, both Bob Irwin and I have been in contact with Mr. Holland, expressing our interest in offering him good money to do a respectful (no pun intended) job with the band's pre-Cameo catalog. Terry and Scott of the Rationals have also attempted to reason with him. Sadly, and for whatever reasons unknown to Irwin or myself (or the Rationals, I gather), Jeep Holland has decided to suppress this incredibly important music he helped create so many years ago.

While the Rationals must content themselves with seeing their rich recorded legacy sink into oblivion, their story still begs to be retold. It all started in Ann Arbor, c. 1963, with the nucleus of the band, Scott Morgan and Steve Correll. "Our first recordings were very primitive, just Steve and I on guitars", recalls Scott. Under reprimand for some sort of teenage troublemaking, Correll was sent off to military school, an event that indirectly kick-started the Rationals' long career as a combo. "There was Scott and Steve Correll and (drummer) Bill Figg", according to bass player Terry Trabandt. "Steve had to go to military school in the 9th grade so I joined on rhythm guitar. Steve came back from military school

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and I then switched to bass. We didn't have a bass player at that time!" Adds Scott, "While (Steve) was in military school, I hooked up with Bill and Terry. Then Steve came back -- he must've learned his lesson, or so his parents thought -- and I talked Terry into playing bass, otherwise somebody was gonna have to go!"

Home of the University of Michigan, Ann Arbor proved to be a good spot for a struggling midwest rock 'n' roll group. "It was a real nice setting", says Terry. "All the bands went to (Ann Arbor/Pioneer) high school together. Seger had just graduated and was playing at the Star Bar on Main Street. The other band in town was the Iguanas. I remember Jim Osterberg -- Iggy Pop -- would play like 30 feet above the rest of the band!" The university itself played a crucial role in the early success of the bands. Not only did the band cut some demos at the campus' studio facility, but according to Terry, bands like the MCS and Rationals got their start playing primarily at fraternity houses.

Besides Steve and Scott's early home recordings and vague recollections of the session at the university, one other pre-A² attempt at capturing the band on tape was the result of their growing local popularity. At some point in '64 (or as late as early '65), the Rationals were brought to the attention of top-rated Detroit D.J. "Don Z" Zemanski (WXYZ) who offered instant stardom via cutting some songs on a portable tape deck in his living room. To little surprise, nothing actually became of this recording opportunity though Terry ponders, "Those might've been some of those early instrumentals" (on the beyond-obscure Rationals 1966 "Fan Club" LP; more about this later!).

One early instrumental, "Irrational" (which later appeared as one side of the ultra-boss Danby's Mens Shop promo), recalls Terry, was cut at the same



The Rationals

session as "Gave My Love" and some other songs. The resulting single, "Gave My Love"/"Look What You're Doing To Me", on Jeep Holland's A² label was a smash in Ann Arbor, staying at #1 for four weeks on the local charts! The Rationals had hooked up with manager/producer Holland earlier when he D.J.ed their shows at the Ann Arbor YMCA.

At this point, June 1965, the Rationals were totally immersed in the British Invasion sound. "Gave My Love" was a brooding mini-masterpiece with enough beat music appeal for the kids to rally around. Dig these ultra-angst ridden lyrics:

"I gave my love to a girl who didn't even care for me/
And it hurts me so.
And I thought I would die when I looked in her eyes/
I saw and I knew it was the end of my life."

Depressing, GREAT stuff! But if that wasn't enough, its flip side was at least ten times better! "Look What You're Doing To Me" copped a deadly Kinks riff (basically, it copped the entire production from the Kinks' "I Need You" with a trashy solo from Steve plus violent tambourine) and a rousing vocal from Scott. One hell of an impressive introduction.

Besides local Ann Arbor success, promotional support of this single eventually helped break the band in neighboring Detroit. Recalls Terry, "What really got us started was when Paul Revere & the Raiders booked a shopping mall tour of the Detroit area. We had a #1 record (on WPAG in Ann Arbor) with 'Gave My Love'. So, we were booked to open for the

Raiders, lip-syncing to 'Satisfaction' and other stuff. Well, Paul Revere & the Raiders cancelled out so we did this shopping mall tour by ourselves for several weeks. By '66, we were like the Beatles of Detroit!"

For their second single, the Rationals achieved perfection. In a typically humble assessment, Scott sees early 'Fan Club' album tracks (more on this later, enough already!) and the first single as "us trying to be a sappy British copy band." He adds, "'Feelin' Lost', which came out in the winter of '65/66, was in the same direction, but more polished." From this writer's vantage point (having heard at least 3,541,742 different sixties punk singles over the years), I can honestly say that "Feelin' Lost", all 1:43, is possibly the greatest song of 'em all! With a nearly-its-equal B-side, "Little Girls Cry" (written by their pal and soul star Deon Jackson, also a graduate of Pioneer High School), it is the Rationals overlooked crowning achievement.

Though it's listed on the label copy as "arranged by Doug Brown and Jeep Holland", both Terry and Scott in separate interviews state that it was Brown's band mate in the Omens, Bob Seger, who co-produced this record. If true, whatta talent! (Oh yeah, I guess folks have been saying that for years but I'll take this, "East Side Story" and "Heavy Music" over "Old Time Rock 'n' Roll" and "Like A Rock" any chance I can get!). Not to forget Jeep Holland, either; based on this kinda evidence, he was clearly a \$\$\$ing genius!

With its dramatic, unforgettable harmonies, mix of country-ish acoustic guitar and electric punk chords, and noticeably great drumming (a combination of

Bill Figg firing away on snare along with guest KICK-drummer Jim Osterberg helping Terry push the bottom), "Feelin' Lost" had a backing track that couldn't be beat...EVER.

Also going for it were astonishingly mature lyrics from Steve and Scott ("This is not the place I've been searching for/It seems I've lost my way/I'm on the road to peacefulness/and I can not be late"), all the more impressive when one considers that they were only 16 years old when they wrote and recorded this. Ultimately though, "Feelin' Lost" towers over 99.9% of all recorded music (take that, U2, Bowie, Robert Johnson, John Philip Sousa, et al.) because of Scott Morgan. His vocal here just destroys me every time I hear it; a perfect combination of sobbing emotion and macho punk sneer.

"Feelin' Lost" was a cinch to break the band wide open in the Detroit area and possibly even coast to coast. It didn't happen, though. It didn't make it in Detroit...it didn't even make it in Ann Arbor.

Thank goodness that in the face of this adversity, our heroes were naive, talented and unstoppable. After the failure of "Feelin' Lost", Jeep Holland really began to push the band in a radically different direction; a direction the Rationals took full advantage of immediately. At Jeep's urging, with the following single the Rationals, in Scott's words, "took a left turn into R&B." In early '66, they released on A¹ a double-barreled soul-punk knockout, "Leavin' Here/Respect". The material, provided by Holland, was of course from Eddie Holland and Otis Redding, respectively (again, no pun intended). As with "Feelin' Lost", these tracks were recorded at United Sound in Detroit and in keeping with the "soul" atmosphere, featured Deon Jackson on organ and additional percussion.

The R&B/Soul aspect of these early cuts should be taken with a grain of salt, however. "Leavin' Here" was transformed into a tough punker a la obscure overseas versions by the Birds and Who. "Respect" also

10 W p A G kc 50

"THERE!" ON TOP

| September 12 | Last wk. |
|---|----------|
| 1. Respect.....Rationals | 1 |
| 2. Reach Out,I'll Be There....4 Tops | 9 |
| 3. Cherish.....Association | 2 |
| 4. Cherry Cherry...Niel Diamond | 4 |
| 5. Born A Woman.....Sandy Posey | 13 |
| 6. Can't Hurry Love.....Supremes | 6 |
| *7. What Becomes of Brokenhearted..J.Ruffin | 27 |
| 8. 96 Tears.....? & Mysterians | 5 |
| 9. Beauty's Only Skin Deep..Temptations | 7 |
| 10. Psychotic Reaction..Count 5 | 12 |
| 11. All Strung Out...Nino & April | 16 |
| *12. black Is Black...Los Brovos | 30 |
| 13. Got You Under My Skin...4 Seasons | 20 |
| 14. Bus Stop.....Hollies | 11 |
| *15. Dianne, Dianne..Ronnie & Daytonas | 31 |
| 16. Off To Dublin...Abbey Tavern Sgrs. | 8 |
| *17. Happiness.....Shades of Blue | X |
| *18. I Don't Need Love...Tidal Waves | 38 |
| 19. You're Gonna Miss Me..13Fl.El. | 3 |
| 20. Summer Samba.....Walter Wanderley | 28 |
| *21. Here We Are Again..Beau Brummels | 32 |
| 22. Open Up Your Door..Richard&Yound Lions | 18 |
| 23. Rosanna.....Capreez | 10 |
| 24. Last Train to Clarksville...Monkees | 26 |
| 25. Love Is A Hurtin' Thing...L.Rawls | 25 |
| *26. Time Stopped...Marvin Smith | 34 |
| 27. Flamingo...Tijuana Brass | 24 |
| *28. Wind Excursion..Trade Winds | X |
| 29. Mr. Dieingly Sad....Critters | 23 |
| *30. She Ain't Lovin' You..Distant Cousins | X |





had all the right ingredients; soul, British Invasion harmonies, punk. With a deceiving, thin sounding intro, it quickly built to fever pitch with yet another classic Scott Morgan vocal. Despite legendary versions by Redding, Aretha and the Vagrants, the Rationals' rendition continues to sound great all these years later, especially when the band puts a cork on the energy in the middle, really allowing Scott to shine.

Apparently, this single didn't do much in Detroit either...for a while, at least! By mid-'66, "Respect" was getting airplay in Detroit, enough to prompt Jeep Holland to re-press it with "Feelin' Lost" as its B-side. This was a shrewd move, ensuring publishing royalties on the single which had leaped into the top five of various Detroit stations by September. At ages ranging from 16 to 18, the Rationals were now big stars in Detroit and many other midwest markets. Besides appearing countless times on D.J. Robin Seymour's "Swingin' Time" TV show in Detroit (with all their Motown heroes), they also appeared on "Upbeat" in Cleveland, Hy Lit's show in Philadelphia, and some TV broadcasts outta Chicago. Placing credit where credit is due, Terry points out that "Swingin' Time" host Seymour "really made the band."

With the midwest popularity of "Respect", more than one nationally-distributed label considered the band's commercial potential. One incredible, unconfirmed story is best recounted by Terry: "Jerry Wexler heard 'Respect' and wanted to produce the Rationals on Atlantic but Jeep didn't want to give up his production rights and be just our manager! This is something we were told about later on." As it turned out, "Respect" was picked up nationally by Neil Bogart at Cameo-Parkway Records (note: Cameo picked up Bob Seger's "East Side Story", also a top five Detroit hit, at the same time and issued the two records back-to-back on the Philadelphia label). Re-released yet again, "Respect" managed to nudge into Billboard's "Hot 100" briefly, peaking at #92.

As far as live action, it was possibly around this time that the Rationals toured Florida with the Young Rascals (whatta double bill!). Recalls Terry, "We were in high school at the time so on weekends, we would jump on a jet and go play somewhere." A little later, in '67, their road manager was none other Glen Frey (until he flipped their van!).

Locally, the Rationals were playing a lot at Ann Arbor's Fifth Dimension. According to Scott, "It was an old bowling alley. Hendrix, the Who, Pink Floyd, the Yardbirds and probably the Jeff Beck group played there." He adds, "We played with a lot of bands. We played with the Shadows of Knight, Beau Brummels, Lovin' Spoonful."

The Detroit/Ann Arbor rock 'n' roll scene was at its peak during these years and Scott sizes up the competition as follows: "As far as the band itself, the Detroit Wheels were the best. Seger was also good but he never had a really great band. And later on, of course, the MC5. The sleeper was the Stooges. People just didn't know what to make of 'em."

As 1966 drew to a close, the Rationals were awarded Most Popular Group in Detroit by radio station WKNR. The Rationals wrapped up the year with one hell of a Christmas gift for their fans as well. An outrageously obscure "Fan Club"-only album featured ultra-cool instros ("Irrational", "Wayfaring Stranger" and a Travis Wammack-styled "Blues Jam"), self-penned Brit-aligned winners ("Someday", "I Want To Walk With You", "Be My Girl"), various early A² sides (including a killer kover of the Kinks' "I Need You") and hip versions of "Gloria" and "Smokestack Lightning/Inside Looking Out" (a near-insane medley!). Between the four Rationals, only one of 'em has a copy of this today!

In January '67, the Rationals released their all-important follow-up to "Respect". Once again issued on Cameo, "Hold On Baby"/"Sing" was yet another dual blast of soul-punk (with one of Scott's very best "soul" vocals). While Terry recalls that "Sing" was recorded in Cleveland, there's some confusion here as both sides are credited to the same engineer, despite the fact "Hold On Baby" was cut in Detroit with Bob Seger adding high harmony plus guest organ work from Robert Scheff of the Prime Movers (Iggy's post-Iguanas blues band). Maybe Seger and Scheff's contributions were overdubbed (?).

Week's Top Singles

These are the week's top 45 rpm singles, as selected by Detroit's top disc jockeys and the consensus of sales in the U.S. as reported by Billboard, international music recording news weekly.

| | Tom Shannon CKLW-800 | Danny Taylor WXYZ-1270 | Bob Green WKNR-1300 | Ernie Durham WJLB-1400 | NATIONAL CONSENSUS |
|----|--|--|--|--|--|
| 1 | Wipe Out Surfers | Wipe Out Surfers | Wipe Out Surfers | What Becomes of the Brokenhearted Jimmy Ruffin | Cherish Association |
| 2 | Reach Out, I'll Be There 4 Tops | Reach Out, I'll Be There 4 Tops | Born a Woman Sandy Pater | But It's All Right J. J. Jackson | Reach Out, I'll Be There 4 Tops |
| 3 | Devil With A Blue Dress On Mitch Ryder | Born a Woman Sandy Pater | Reach Out, I'll Be There 4 Tops | Reach Out, I'll Be There 4 Tops | 96 Tears ? & the Mysterians |
| 4 | Cherish Association | Cherish Association | Devil With a Blue Dress On Mitch Ryder | I'm Your Puppet James & Bobby Payton | Black Is Black Los Bravos |
| 5 | Born a Woman Sandy Pater | What Becomes of the Brokenhearted Jimmy Ruffin | East Side Story Bob Seger | Standing On Grand Falcon | Beauty is Only Skin Deep Temptations |
| 6 | East Side Story Bob Seger | Open Up Richard & Young Lions | Cherish Association | Baby Celia Thomas | Lost Train to Clarksville Monkees |
| 7 | Respect Rationals | East Side Story Bob Seger | Respect Rationals | Somebody Needs You Darrell Banks | Cherry, Cherry Nail Diamond |
| 8 | I Can Make It With You Pose-Seco Singers | Walk Away, Renée Left Banks | Walk Away, Renée Left Banks | Knock on Wood Eddie Floyd | You Can't Hurry Love Supremes |
| 9 | If I Were a Carpenter Bobby Darin | Respect Rationals | What Becomes of the Brokenhearted Jimmy Ruffin | Love is a Hurtin' Thing Lou Rawls | Psychotic Reaction Count Five |
| 10 | Post Side of Town Johnny B. Goode | Love is a Hurtin' Thing Lou Rawls | Love is a Hurtin' Thing Lou Rawls | Don't Be A Dropout James Brown | I've Got You Under My Skin 4 Seasons |

Unfortunately, according to Terry, "'Hold On Baby' was banned in Detroit for a line Scott sang, 'Gonna get up and do the thing with you, baby'. So, we re-cut 'Leavin' Here'." With "Hold On Baby" having flopped nationally, an uptempo re-recording of "Leavin' Here" was issued in June. Though marred somewhat by less punky backing vocals and an even thinner production sound, this version still cooked with cheesy combo organ (courtesy of SRC's Glen Quakenbush), a blistering guitar break from Steve (sounding as raw as Yardbirds-era Jimmy Page!) and a cool detour into "Baby Don't You Do It".

It's flip, "Not Like It Is", was a real commercial sounding pop-soul record with clever lyrics and the by-now standard superb vocal from Scott. Really though, it was further indication that the Rationals were veering far away from their original rock 'n' roll roots. Needless to say, this single was not a great success and the band were let go by Cameo.

"THERE!" ON TOP

| February 13 | Last Wk. |
|--|----------|
| 1. Love Is Here...Supremes | 1 |
| 2. Hold On Baby...Rationals | 17 |
| 3. Ruby Tuesday...Rolling Stones | 4 |
| 4. Persecution Smith...Bob Seger | 8 |
| 5. Sock It To Me Baby...Fitch Ryder | 6 |
| 6. Kind Of A Drag...Buckingham | 2 |
| 7. Gimme Some Lovin'...Spencer Davis | 5 |
| 8. I Need Your Lovin'...Johnny Rivers | 11 |
| 9. Who Do You Love...Woolies | 7 |
| *10. The Whole World's A Stage...Fantastic 4 | 18 |
| *11. Happy Together...Turtles | 14 |
| 12. I Had Too Much To Dream...Electric Prunes | 3 |
| 13. Niki Hoeky...P.J. Proby | 15 |
| *14. Kind Of A Hush...Herman's Hermits | 35 |
| *15. Darling Be Home Soon...Lovin' Spoonful | 27 |
| 16. Hunter Gets Captured...Marvelettes | 12 |
| *17. For What It's Worth...Buffalo Springfield | X |
| 18. I've Been Lonely Too Long...Young Rascals | 36 |
| *19. Don't Go Home Little Darling...Shirelles | 38 |
| 20. Hard Lovin' Loser...Judy Collins | 25 |
| 21. This Precious Time...Terry Knight | 13 |
| 22. Epistle to Dippy...Donovan | 23 |
| 23. Amy/Lovin' You...Bobby Darin | 22 |
| 24. It May Be Winter Outside...Felice Taylor | 31 |
| 25. Mercy, Mercy, Mercy...Cannonball Adderley | 9 |
| *26. Ups and Downs...Paul Revere & Raiders | X |
| 27. Our Winter Love...Lettermen | 29 |
| 28. Summer Songs...Michel Rubini | 37 |
| *29. Hung Up In Your Eyes...Brian Hyland | 49 |
| 30. One More Mountain...Ronnie Dove | 42 |

Besides getting dropped by Cameo-Parkway, there were other problems as well. Terry and Steve apparently felt that a weak link in the band's sound was drummer Bill Figg and by '67 were seriously looking for a replacement. They tried recruiting Iggy and even auditioned Scott Asheton at the time. As Scott remembers, "There was talk about replacing Bill. I realized the limitations of our drummer. The other guys felt stronger about it. I wasn't aware of any auditions for other drummers but that might have been done without my knowledge 'cause I wanted to keep it the same band."

At the same time, Steve and Terry were really coming into their own as two of the top musicians in the Detroit scene. Steve in particular was developing

a patented, unorthodox style combining frantic, choppy rhythm guitar and slippery, metallic leads. Scott sums up Steve's talent: "He had a totally unique style. He was a lefty and like Hendrix played a right-handed guitar still strung for a right-handed player. His chord patterns were really unique because everything was backwards. His playing was really different." Adds Terry, "Steve and Jim McCarty (Detroit Wheels) were the best guitarists in Detroit."

Several songs cut during this period, roughly from late '67 to late '68, really spotlight Steve Correll's versatile playing. The hit from this period, "I Need You" (a Goffin-King ballad, not the Kinks song also covered by the Rationals), showcased his understated mastery of Curtis Mayfield-styled melodic rhythm guitar work. Its intended B-side, "Part Time Love" (this info appropriated from the fab 12 O'Clock July '60s punkzine; address elsewhere in this issue), was a slow, extended blues featuring some burning leads. Best of all was "Turn On", a promo-only disc that also served as a radio spot for Danby's Men Shop in Detroit. Cut incredibly enough at the same session as the low-wattage "I Need You", this ferocious screamer ranks with "Feelin' Lost" as the Rationals' greatest recorded moment, due mostly to Steve's violent bastardization of James Brown sideman Jimmy Nolen's proto-funk rhythm guitar.



Correll was coming on so strong during this period that he really threatened to steal the musical focus away from the band's star, Scott Morgan. While songs like "Turn On" also included brilliant vocals, they were not solely Scott's. While Steve and Terry had been providing prominent backing vocals on the best early material ("Feelin' Lost", "Respect", "Leavin' Here", etc.), on these late '67 productions, Steve was stepping out as a strong vocal compliment to Scott's lead. His high register vocals were nearly in a class with Scott's, reinforcing the band's strength in handling soul material.



Released in early '68, "I Need You" would prove to be the Rationals swan song with Jeep Holland. The song was sold to Capitol Records and though it was a Detroit smash, hitting #4 in the local charts, it did less business elsewhere. This is pretty tragic as "I Need You" features a tremendous, totally soulful and convincing vocal from Scott. The B-side, "Out In The Streets", was a different matter entirely. Most likely a publishing ploy, it was nothing more than the Cameo track "Sing" minus the lead vocal but including the grating background vocals (?):

| BIG 10 SURVEY | | |
|--|--|--------------|
| THIS WEEK | FOR THE WEEK ENDING MARCH 1, 1968 | LAST WEEK |
| 1. | SITTING ON THE DOCK OF THE BAY..... Otis Redding | 1 |
| 2. | JUST DROPPED IN..... The First Edition | 5 |
| 3. | I NEED YOU..... The Rationals | 3 |
| 4. | VALLEY OF THE DOLLS..... Diana Warren | 12 |
| 5. | LOVE IS BLUE..... Paul Mauriat | 2 |
| 6. | A QUESTION OF TEMPERATURE... The Balloon Farm | 4 |
| 7. | LOVE IS ALL AROUND..... The Triggs | 11 |
| 8. | END OF THE ROAD..... Gladys Knight | 13 |
| 9. | I CAN TAKE OR LEAVE YOUR LOVE Hermans Hermits | 6 |
| 10. | I WISH IT WOULD RAIN..... The Temptations | 8 |
| 11. | TRY IT..... The Ohio Express | 14 |
| 12. | THERE IS..... The Dells | 18 |
| 13. | I THANK YOU..... Sam & Dove | 19 |
| 14. | SIMON SAYS..... The Fruitgum Co. | 7 |
| 15. | WE'RE A WINNER..... The Impressions | 10 |
| 16. | MEN ARE GETTING SCARCE..... Joe Tex | 24 |
| 17. | SOUL COAXING..... Raymond LeFavere | 31 |
| 18. | SPRINGFIELD PLANE..... Kenny O'Dell | 27 |
| 19. | BOTTLE OF WINE..... The Fireballs | 16 |
| 20. | SINCE YOU'VE BEEN GONE..... Aretha Franklin | 30 |
| 21. | DOTTLE I LIKE IT..... Tommy Roe | 39 |
| 22. | WALK AWAY RENEE..... The Four Tops | 9 |
| 23. | YOU'VE GOTTA BE LOVED..... The Montonas | 28 |
| 24. | EVERYTHING THAT TOUCHES YOU. The Association | 17 |
| 25. | COUNTRY GIRL AND CITY MAN..... Billy & Judy | - |
| 26. | I SAY LOVE..... The Royal Guardsmen | - |
| 27. | TOO MUCH TALK..... Paul Revere & The Raiders | 20 |
| 28. | WILL YOU LOVE ME TOMORROW... The Four Seasons | - |
| 29. | THE RADIO SONG..... The Poards | 34 |
| 30. | CRY LIKE A BABY..... The Boxtops | - |
| 31. | DANCE TO THE MUSIC..... Sly and the Family Stone | - |
| 32. | LA LA MEANS I LOVE YOU..... The Delfonics | - |
| 33. | BONNIE AND CLYDE THEME..... Flotj And Scruggs | - |
| 34. | IT'S GONNA RAIN..... The Camel Drivers | - |
| 35. | CARPET MAN..... The Fifth Dimension | 23 |
| the "CUB" of the week | | |
| SCARBROUGH AFFAIR..... Simon & Garfunkle | | |

Friday, Oct. 4, 1968—THE DETROIT NEWS—3-C



Two recordings probably passed over for consideration here due to outside publishing were covers of a Little Richard obscurity, "Poor Dog", and the Esquires' "Listen To Me". The first track was sufficiently exciting with some extraordinary rhythm guitar (Correll's forte) reminiscent of "Turn On". To be honest though, this is far from my favorite Scott Morgan vocal. It's pretty over the top to the point of reminding me of some of my least favorite late '60s performers; Janis Joplin, Joe Cocker, Blood, Sweat & Tears (more on them later, believe it or not!). "Listen To Me", though entirely un-punky, is great, especially Scott and Steve's vocals and layers of sloppy percussion.

Also during this period, the Rationals began playing gigs at Detroit's legendary Grande Ballroom. "The Grande was in a black neighborhood on Grand River", recalls Scott. "Initially, it opened right before the (Detroit) riots. It was a little scary. It was not a hippy neighborhood!" Some of Terry's fave memories include "opening for Cream, leaning on Jack Bruce's bass amp (during Cream's set). Talking to Pete Townshend for an hour. Led Zeppelin's first show in Detroit. The night the MC5 recorded their live album was real special. The Grande was fabulous."

Having broken from Jeep Holland (around the time he issued a bizarre but raving A² 45 with the Rational's savage version of the Kinks' "I Need You" backed with a cover of the Pretty Things' "Get The Picture" by "The Old Exciting" Scot Richard Case!), the Rationals produced their own next single. A radical, high energy departure from the previous Capitol single, "Guitar Army" fell on deaf ears at that label. Instead, it was released on the local Genesis label. While the Genesis single is a rare item which I frankly haven't heard, both "Guitar Army" and its flip side, "Sunset", appear on the band's Crewe LP (released in early '70).

Based on the evidence found in the LP grooves, both songs are blistering guitar-heavy killers with "Guitar Army" sounding tailor-made for the Grande audience. These tracks also mark the emergence of Scott Morgan as a formidable guitarist. Though his rhythm guitar is evident on the earliest instrumentals, the "soul" material they concentrated on between '66-'67 had emphasized his role as primarily a lead vocalist.

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"Sunset", much like its A-side, benefitted from the fuller, two-guitar attack of Scott and Steve. (On a side note, I have a tape dubbed from an acetate of an earlier, fuzzed-out and equally stunning version of "Sunset"; is this the Genesis version or an even earlier take, possibly produced by Jeep Holland?).

Sometime around 1969, the Rationals played at the Scene in New York City. Recalls Scott: "We were the house band for a week with Slim Harpo and Lightnin' Slim. We also played with NRBQ and Fleetwood Mac when (the latter) were a blues band. Jimi Hendrix would show up in a limousine and jam with Johnny Winter, who was managed by Steve Paul who owned the Scene, Steven Stills, Jon Lord of Deep Purple, and Mick Fleetwood."

A well-circulated rumor over the years has been that Scott Morgan turned down an offer to join Blood, Sweat & Tears after their first album and prior to David Clayton Thomas joining. Here's Scott's story: "I wasn't really interested. When we were in Cleveland taping "Upbeat", we used to hang-out in this hotel with the Blues Project. Al Kooper would hang-out in our hotel room. We would mess around with "I Feel Free" by Cream, singing those different parts.

"Apparently, (Blood, Sweat & Tears) wanted to get rid of him. Bennett Glotzer, their manager, remembered me from the Rationals. Some of the guys in the band expressed interest in getting me in the band, so he called me up for an audition which I wasn't interested in.

"I would have been miserable. You can tell by the next band I was in, Sonic's Rendezvous, that (BS&T) weren't exactly my direction of music! They were this manufactured group. I probably would've been suicidal! It was totally the wrong direction for me. Al Kooper was the founder of the band and they kicked him out; can you imagine what my influence would've been in the band (laughter)?"

At the same time, there was talk of aligning Terry with Joe Walsh for a similarly manufactured band project to be produced by Pete Townshend. Despite having signed for an album with Crewe Records, Terry was really hoping at this point that Scott would take the offer from Blood, Sweat & Tears, so that he could move on as well. Though nothing became of this opportunity, Trabandt did eventually co-author one of Walsh's biggest solo hits, "Turn To Stone."

The group's eponymous "debut" album on Crewe Records was actually financed by their old pal Robin Seymour. It was then sold to Bob Crewe who, according to Terry, "liked us for our faces, believe it or not!" "The Rationals", issued in the early months of 1970,

was a good but uneven longplayer. Highlights were the previously discussed "Guitar Army" and "Sunset" as well as an intense, Small Faces-styled version of "Handbags & Gladrags". Besides some great, full-strength vocals on the intro to Etta James' "Something's Got A Hold On Me", there was also an impressive reading of the Knight Brothers' "Temptation's 'Bout To Get Me", sung as a duet by Scott and Steve (note: there also exists an earlier, unreleased take of this, from late '67). In the band's opinion, Crewe didn't promote the record at all and, you guessed right, it stiffed.

Back to playing small clubs around Detroit, the Rationals broke-up on August 10, 1970. According to

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Terry, the situation was aggravated by internal problems between Steve and Bill. "Steve was frustrated", says Terry. "This comes back to the drumming. He said, 'Replace Bill or I quit.'" In a surreal account told by Iggy Pop in his autobiography, Bill met his demise in Vietnam. Here's Iggy to tell it:

"Now Bill Figg, a drummer and friend of mine in a group called the Rationals, his knee had been held together with a steel rod since he was a kid. Bill must have been scared of the draft, but, unlike me, he was more scared of the disapproval of his peer group. Bill Figg didn't come back."

In actuality, Bill is still very much with us, to the point of even joining Scott, Terry and Steve for a Rationals reunion in 1991. From Scott's account though, the reunion really wasn't what it was cracked up to be: "The reunion was something everybody else kinda put me up to. Terry movea back (from NYC) to Michigan and wants to put the band back together. I had recorded my second (Scott Morgan Band) album and was waiting for it to come out, so we decided to do it for one gig.

"It seemed like a weird gig. We were gonna do one show but it went on and on. We had to get rid of the drummer and then the guitarist quit and we added a horn section (This is starting to sound like Blood, Sweat & Tears. -ed) and it went on for almost two years. We're done with it now."

Scott's reticence towards any mention of reviving the Rationals is understandable. Since the band's original demise, he has carved out a noteworthy rock 'n' roll career, first as a member of Sonic's Rendezvous Band (with Gary Rasmussen of the Up, Scott Asheton of the Stooges and, of course, the MC5's Fred "Sonic" Smith) throughout much of the '70s. Currently, he fronts the Scott Morgan Band (also known as Scots Piratea) featuring Asheton and Rasmussen once again. Their debut album, 'Rock Action' (cool title), received strong national press (including 3½ stars in Rolling Stone, I fashion mag that also covers rock music) while their latest, 'Scots Pirates', is also inspiring rave reviews.

Nevertheless, Scott and Terry are extremely proud of the Rationals. It's their interest in seeing that the recordings are once again made available to the public that helps keep this fan optimistic that these licensing roadblocks will eventually work themselves out (c'mon, Jeep!). As Terry says, "It's my obsession to get the old stuff (re)released; all of it. I'm not gonna give up 'til it's all out (Ya hear that, Allen Klein?!)." Terry, you took the words right outta my mouth!

POSTSCRIPT: Regarding my comments/question 'bout an earlier version of "Sunset", it is in fact not the same recording as on the Genesis 45 or Crewe LP; it probably dates from early '68.



RATIONALS, '69: (L to R) Scott, Bill, Terry & Steve; Scott thinking, "Jeez, I turned down Blood, Sweat & Tears for this? These guys are still wearing clothes from 1966!"

Don't wait 'til Sunday to hear **THE CHOIR**

Jim Skeen Interviewed!

By Jeff Jarema



By the time your friendly postal carrier delivers this new ish to your door, a Here 'Tis-Sundazed release of unissued and even home-recorded CHOIR demos (hence the title, 'CHOIR PRACTICE') should be unleashed on an undeserving public. In preparation for scratching out some liner notes for this Choir comp, I had the opportunity to speak to a good majority of band alumni including Wally Bryson ('64-68), Dann Klawon ('64-67, '68, '69; phew!), Jim Bonfanti ('65-70), Kenny Margolis ('67-69, '70), Phil Giallombardo ('68-70), Denny Carleton ('68-69) and Randy Klawon ('68-69). Unfortunately, there just ain't enough hours in a lifetime to talk to every former member of this band.

While original Mods/Choir members Dave Burke ('65-67) and Dave Smalley ('64-68) were unavailable for comment, another key member, Jim "Snake" Skeen ('67-68) had pulled a considerably better vanishing act. In other words, none of the other guys had any idea what had happened to him since leaving the Choir. When Cleveland Plain Dealer rock columnist Jane Scott (who's column predates even the Choir!) wrote an article some months back on our upcoming CD, one ex-member of the band got a call from an ex-wife of Skeen's wanting her cut of the royalties! Alas, still no sign of Snake himself.

Since turning in my liner notes to Sundazed, this unsolved mystery has been cracked. It seems that news of the CD eventually reached Skeen (via the ex-wife?) who then contacted Wally Bryson. To confuse matters, he performs these days as James Burton (!). Here's his story:

HERE 'TIS: How'd you come to join the Choir?

SKEEN: What transpired is, I was in a band called the Lost Generation. It was a Friday night and we were playing some teen club. Bonfanti and Smalley came in after our last set. I was playing guitar at the time but Bonfanti asked, "Can you play bass?" I said, "Sure!" The next morning, I was on television!

HERE 'TIS: Did you bring any sort of influence into the band?

SKEEN: Yeah, the group became more of a show band. I'm a showman and when we were on stage, we would do crazy skits and things.

When I came into the band, I only knew about half of the material; the cover material. A lot was thrown out and a lot of original material was added to our repertoire.

Besides rock 'n' roll, I was into Beethoven, Bacharach, R&B. I was into strong melodies and classical music was a big influence on my writing.

HERE 'TIS: That makes sense 'cause "The Dream of One's Life" has a pretty odd structure to it. I can see the classical influence in there...

SKEEN: There were classical and folk elements in that one. I've always tried to stay away from the obvious point musically. I can remember our producer, Dennis Ganim, telling me that he didn't

like the song at first but the more he listened to it, the more he liked it. He wanted to try to record it at Roulette, but time ran out on the session.

HERE 'TIS: As far as the chart life of "It's Cold Outside" goes, at what point did you join the band? Had the record been picked up by Roulette yet?

SKEEN: It had just been picked up by Roulette. I do remember that I joined the band in February '67. Though the record wasn't a hit everywhere, I do remember relatives calling from Colorado and California, saying they'd heard the record out there.

HERE 'TIS: Was it pretty crazy suddenly being in a popular rock group with a hit record?

SKEEN: Things were so crazy. We were so rushed that at one gig, when we arrived that night I still had on TV makeup from having just shot some TV show. On top of that, Wally was bombarding me backstage with new songs! We would do two or three shows a night.

I can remember being on the East Coast, in Philadelphia. We were at this gig, and the manager of the place says, "You're not gonna believe this, but the entire crowd is black. Oh Yeah, and you have to lip-sync to your record." We had all our equipment and amps set up and all we did was go out and lip-sync our two songs!

HERE 'TIS: What sort of touring boundaries did the Choir have?

SKEEN: We played some on the northern East Coast but really, it was just the midwest; Michigan, Ohio.

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HERE 'TIS: How aware were you of the Choir's original bass player, Dave Burke? Supposedly, he was an incredible bass player.

SKEEN: Dave was the bass player when they were the Mods. Like myself, he played bass, guitar, and keyboards. I always admired him. He even came in and gave me some tips which was a real admirable thing to do. To me, he was very good.

HERE 'TIS: What sorta bands do you remember playing with?

SKEEN: The Rascals, the Nitty Gritty Dirt Band; what really was amazing was that they were using a washboard. The Yardbirds, Dave Clark Five, the Outsiders, Music Explosion, the McCoys.

We did so many television appearances. I don't mean to say anything bad about the guy 'cause I know he's had problems over the years, but on one show Van Morrison couldn't even lip-sync to his record 'cause he was so strung out on drugs.

HERE 'TIS: Wally told me that when it was time to cut "No One Here To Play With" in New York, you were out due to a motorcycle accident and he had to play your bass parts.

SKEEN: There was one session I missed. I was basically in the hospital for three days due to a motorcycle accident. It was nothing serious but I did catch a handlebar in the stomach. So Wally played my bass parts.

HERE 'TIS: What inspired the song "Treeberry"?

SKEEN: I was in class. I was still in high school 'cause I was 16 years old! I found in an English literature book an Old English topic, "The Berry Tree". I have the ability to write songs before I sit down with a musical instrument. So I wrote this song about the Berry Tree, switched the words around, and it just happened all at once.

HERE 'TIS: Is it true that around the time you left the band, they were doing covers of Hendrix songs and that sorta crap?

SKEEN: Our sound started to get heavier and it got to the point where we were doing more covers. Up to that time, we were young but we were a classy rock group. We had a clean presentation. We were polished.

HERE 'TIS: How come y'all started wearing those Choir getups?

SKEEN: Well, it made sense because we were the Choir. But also, when the record broke, the management had more organization. They wanted to present us as this angelic-looking band.

HERE 'TIS: The band started to fall apart in early '68. What brought upon this turn of events?

SKEEN: Mainly, it was mismanagement...being taken advantage of. Management wanted to change around the personnel. Wally was the first to go due to a conflict of interest between him and our manager. I went next. It just wasn't the same group.

HERE 'TIS: Was bringing Kenny Margolis into the band on keyboards a good idea?

SKEEN: Yes and no. Instrumental-wise, yes. But when we started changing band members, it destroyed the mystique. The fans all knew the individual members by name and between sets, we would talk to them and they would identify with us. That was lost when they started changing around the personnel.

Top 100 Hits of 1967

Compiled by the WIXY Music Staff

| | |
|---------------------------------|---------------|
| 1—To Sir With Love | Lulu |
| 2—I'm A Believer/Steppin' Stone | Monkees |
| 3—Ods To Billy Joe | Bobbie Gentry |
| 4—It's Cold Outside | Choir |
| 5—Kind Of A Drag | Buckingham |
| 6—Happy Together | Turtles |

These Choir boys needn't sing like angels

By Jane Scott

"Hey, are you the guys who sing over there at Trinity Cathedral?" a teen-aged girl asked Jim Bonfanti of the Choir last month.

Chances are this girl doesn't live in mad, merry Cleveland.

The Choir's first record, "It's Cold Outside," is just the hottest in the city. It's No. 1 on all three rock stations—WKYC, WIXY and WHK—and it's breaking out all over the country.

THIS DISK was the pick hit of the week in Hartford, Conn., and New Orleans and is being played big in Philadelphia, Chicago, Boston, Detroit, Miami, Tampa and Pittsburgh.

Sound small scale to you? Think how many Cleveland area groups have made No. 1 on the Top Tune list. You can count them on your thumbs. Only the Outsiders have hit the inner winner's circle in recent years.

Behind the Choir beat are four fun-loving teens from East Side suburbs who hardly have had a music lesson in their lives.

"I'm the only one who studied and frankly it didn't do me much good," admitted lead guitarist Wally Bryson, 17, of Mentor, a Griswold Institute graduate.

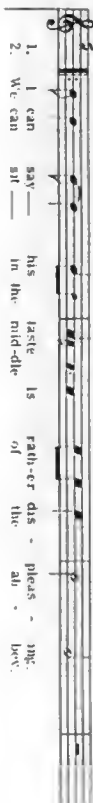
THE other live-wire Choir chums are rhythm guitar player Dave Smalley, 17, of Mentor, also a Griswold graduate, and bass player Jimmy "Snake" Skeen, 16, of Euclid, a Griswold junior. Drummer Jim Bonfanti, 18, a Euclid High alum, studies at Cuyahoga Community College during intermissions.

All sing up a storm.

The Choir was organized as the Mods in Mentor High three years ago and was discovered by a real estate man in Painesville a year later.



Ready for rhythm are (from left) Jim Bonfanti, Wally Bryson, Dave Smalley and Jim Skeen of the Choir. Cricket Crockett, a former art student, designed their blue and white choir costumes.



THE UNDER-TAKERS

An Interview with Jackie Lomax

by Jeff Jarema



Securing the scoop on semi-legendary Liverpool beat group The Undertakers via bass player/lead singer Jackie Lomax was an accident, plain 'n' simple. Upon arriving in Los Angeles in the Summer of '89, I quickly began looking around for subjects and material for the next issue of *HERE 'TIS*. An article in the *Los Angeles Times* got things rolling, providing a lead on Kim Gardner of The Creation and BIRDS who was now operating an English pub on Sunset Boulevard.

Not so surprisingly, I made my way down to the pub, ordered a pint and asked the barmaid if I could have a chat with Mr. Gardner. I was told that he wasn't in that day but that I should go over and introduce myself to a guy at the end of the bar. She told me his name was Jackie Lomax to which I probably muttered an unconvincing, "wow". The name might've rang a bell, but basically I didn't know Jackie Lomax from shit.

Anyway, I went over and introduced myself to this guy who was really pretty fucking sinister looking; he looked like the kinda guy who ties helpless, virginal girls to railroad tracks in cartoons!

To cut to the chase, we slugged down more pints of Harp as he told me hilarious stories 'bout lots of English rock stars/pals, their homosexual managers, and the subject that inspired my bright idea to do an actual Lomax interview, his early '60s beat combo The Undertakers. The interview was set for later in the week at the same spot and in the meanwhile I scurried for research on Lomax and The Undertakers (which besides picking up a dog-eared \$2 copy of Jackie's cut-out classic, 'Is This What You Want', consisted mainly of assistance from Greg Shaw who, as one might guess, had copies of all The Undertakers singles).

All of which brings us up to the interview that sprawls before you, a relatively ancient piece (four years old to the month as I type this!). There was much beer swilling going on during this interview, so pardon the lack of journalistic effort on my part. Otherwise, here goes:

HERE 'TIS: I guess the logical place to start is with The Undertakers. One thing I learned from talking to you last time is that the group wasn't geographically from Liverpool.

LOMAX: No, we were from across the river. It's only a mile across, but in Liverpool that makes you a foreigner. We're from a place called Wallasey-Cheshire. They don't call it Cheshire anymore; they try to call it Merseyside. We were the first band to come across from that side of the water.

HERE 'TIS: When did you get going with Dee & The Dynamites?

LOMAX: (Laughter) Oh, that was before The Undertakers.

HERE 'TIS: To give us an idea, what year are we looking at?

LOMAX: It was probably 1960 that I was playing with Dee & The Dynamites. I was a sixteen-year old kid in this band with a Cliff Richard-type singer. I remember we played the Tower Ballroom with Little Richard. The Beatles were second on the bill. It was like ten bands!



But Dee & The Dynamites only had one amp and there was three of us plugged into it! We used to do this Cliff Richard song called "Dynamite" and the whole amp blew up in the middle of the song with smoke belching out the top! Everybody clapped; they thought it was all part of the show. It was the end of our amp was what it was.

Bugs Pemberton was the drummer for them. He was actually a year younger than me. Later on, he got the chance to join The Undertakers. So, when they had a problem with their bass player, he immediately said, "Why don't we get Jackie? He can sing and play bass." I'd never played bass before. I was playing rhythm guitar when I first started. So, when I joined The Undertakers, they literally put a bass in my hand. They said, "We're playing tonight. We're doing two gigs and we're gonna rehearse for an hour in the afternoon." They gave me a fantastic, unique Gibson bass. It was the first model they made of it's type, called EBO. I started that day...playing bass, and we did two gigs! We did one in Berkenhead and we run across the tunnel to the Liverpool side and did another gig that night. And you know, I hardly knew the songs!

HERE 'TIS: I guess the Cavern Club came before your trips to Hamburg (The Undertakers played numerous engagements at Hamburg's Star Club).

LOMAX: Oh, definitely. The reason we went to Germany was because The Beatles made "Love Me Do", their first single. And Brian Epstein had just started to manage them then. They'd been over to Germany and were very popular there. So, the people from the Star Club knew The Beatles weren't gonna go over to Hamburg as often as they should 'cause they had this record to promote in England.

So, they came to Liverpool looking for new bands to book. They said, "Well, who's a good hard rock band?" They asked people around and came up with The Undertakers. They came to see us at this place called Liverland Town Hall and we put on a great set 'cause we knew they were there. And they came back-stage and offered us four weeks at maybe 20 pounds a week. We ended up negotiating nine weeks at 35 a week, which was like twice as much as my father was making at the time.

And it was a GREAT trip (laughter)! We went through universes on that trip. We learned so much.

HERE 'TIS: How do ya mean?

LOMAX: Seeing other bands, playing with stars. We played with Ray Charles, Little Richard, Jerry Lee Lewis. Actually, we booked Little Richard and Jerry Lee Lewis in Liverpool; we as a band. And we played support for them. I remember Jerry Lee Lewis being very pissed-off at us because we booked him a double booking on the same night. In other words, we

played one club, break down, go to another club, set up, play, and then break down again. He'd never done that before (?), apparently. He was quite pissed but we managed to convince him to do it.

HERE 'TIS: Who were some of the bands y'all played with at the Star Club?

LOMAX: There were stars...

HERE 'TIS: (The beer kicks-in) Well, we've all heard about the old guys, but...

LOMAX: "The old guys" (laughter)?! What you have to realize is that nobody over there had seen them! Little Richard had not been to England! Everybody knew he was great but they only knew his records. Ray Charles was fantastic and constantly getting better. This was obvious from just listening to his records over the years. And to play with people like Joey Dee & The Starlighters; we'd never seen anything like it...guys singing in falsetto and dancing. These guys were showmen!!!

HERE 'TIS: Yeah, wasn't one of The Rascals in that band?

LOMAX: It was Dave Brigati, Eddie's brother. And they were good friends of ours. We hung out with them and learned alot from them. In fact, we stole "Shout" from them! One of the great bands, Cliff Bennett & The Rebel Rousers, were on stage when we walked into the Star Club for the first time.

HERE 'TIS: Yeah, that's what I was trying to get at. What bands do you remember that would've fallen into your peer group at the time?

LOMAX: Well, we learned alot from Cliff Bennett's band. They were doing stuff that we had records of, that we were a bit nervous about attempting. When we heard them doing 'em, they sounded more authentic than us.

HERE 'TIS: Were The Undertakers 45s fairly indicative of the band's live material?

LOMAX: Not at all. Record companies picked and choosed whatever they wanted to put out; whatever they deemed "commercial".

HERE 'TIS: Well, I would think cutting "Money" as a single wasn't the most brilliant idea at the time.

LOMAX: The Beatles didn't record it 'til years after that (actually, The Undertakers might've beaten out The Beatles' version by a month or two -ed.).

HERE 'TIS: Uh...they released it right around the same time, on 'With The Beatles'.

LOMAX: No, at the time, they'd just recorded "Love Me Do". I believe we were doing "Money" before The Beatles, in Liverpool.

HERE 'TIS: It just seems like everybody was doing songs like "Money" at the time.

LOMAX: Afterwards, yeah!



The 'Takers

The Undertakers have changed their name to the 'Takers—all in preparation for their American debut.



HERE 'TIS: What's really great about y'all is that you did less obvious covers, too, like "Think" and "Stupidity".

LOMAX: Solomon Burke ("Stupidity") was great. I had albums of him back then. We used to import stuff. We'd order it from Brian Epstein's record shop, NEMS. And he didn't know who these people were!.

We would guard our material, too, in them days. We would be very vague about whether it was our song or somebody else's, 'cause we didn't want people to get the original record so that they could record it. I remember other groups from around the country stealing songs off of us. I saw The Hollies one night, in the front row of the Cavern, writing down the words to the songs we're singing. The next time we see 'em, they are singing the wrong words! I thought that was hilarious.

HERE 'TIS: Yeah, but alot of that stuff was fairly common material even in those days.

LOMAX: But you're wrong, you see! Nobody knew this stuff. They were listening to Cliff Richard, Billy Fury, and all those wankers. It was all show bands with pretty boy lead singers goin' down on his knees all the time. You know, it was singers like Marty Wilde, Shane Fenton, and the guy with the fat head...what's his name?

HERE 'TIS: Uh, beats the hell outta me!

LOMAX: The Roulettes...(his backing group at the time).

HERE 'TIS: Adam Faith!

LOMAX: Adam Faith, yeah. He was a little guy with a big head.

HERE 'TIS: How about Mersey bands you dug?

LOMAX: I mentioned Cliff Bennett's band. That was a great band. The Big Three from Liverpool were a great band.

HERE 'TIS: I think in retrospect they're identified as the quintessential Liverpool beat group. Sorry...

LOMAX: I would go along with that, too. I saw The Big Three play before I was in The Undertakers. But they were just starting then, too. I always liked the bass player, Johnny Gustafson, or "Gus" as we knew him. He was a great singer and bass player. And that was kinda the patent style at the time; Paul McCartney with that high voice, playing bass and Johnny Gus with a high voice playing bass. I became a bass player with a high voice, too. It was all happening at the same time.

HERE 'TIS: I take it you're probably less inclined to like his band The Merseybeats.

LOMAX: The Merseybeats? Who's band was that?

HERE 'TIS: Johnny Gustafson's.

LOMAX: Oh, that was much later. See, The Merseybeats started by themselves and Johnny Gus joined 'em later when The Big Three wasn't doin' much anymore. But that's a second generation band to me, The Merseybeats. There was a whole load that came after...The (Swinging) Blue Jeans, The Escorts...

HERE 'TIS: So, you'd rather be identified with guys like King Size Taylor.

LOMAX: Exactly! King Size was one of the originals.

HERE 'TIS: Most of the original Mersey groups didn't get any real recognition, did they?

LOMAX: Nobody was into promotion in them days at all. They wouldn't promote shit. They'd put a little quarter page ad in a magazine and call that advertising. Do ya know what I mean? You were lucky to sell a record.

HERE 'TIS: How about local coverage? Did y'all get any good coverage in The Merseybeat?

LOMAX: Yeah, we got good and bad coverage in The Merseybeat. We came in second in a popularity contest one year. The Beatles were first. So we got on the front cover, finally. I remember them putting out articles about us, though, that were negative because we had long hair. We didn't have great clothes. We spent all our money on equipment. We were funky. You know what I mean?

HERE 'TIS: Yeah, you didn't give a shit.

LOMAX: And I remember they took a picture of us on stage in this one ballroom. It's really sweaty and everybody's pouring with sweat. The hair was sticking to our faces and stuff like that. And they had an article about this that said, "Is it necessary? Is it necessary to look this bad to play rock 'n' roll?" It was a very negative article.

HERE 'TIS: They were missing the point.

LOMAX: They were missing the point and later it turned around on them. Everybody had to look like that then! But when you're pioneering something, everybody puts you down. They were used to Cliff Richard. "Well, fuck Cliff Richard", is what we were saying. We didn't like that kind of band at all. They were wimpy to us. We wanted hard rock R&B and something that had a good groove to it.

We hated bands that walked around on stage. We just jumped around and actually broke stages in Liverpool. We stomped so hard, we broke the fucking stage! We did this one place three times. This guy kept reinforcing it and each time we'd get on one little weak spot and we'd all jump on it 'til it broke! It was a thing with us.

HERE 'TIS: Did y'all ever completely disappear from the stage?!

LOMAX: That did happen 'cause, as I was trying to explain to somebody the other day, there weren't many gigs to play. We were making gigs. When somebody organized a concert, they'd get like the church hall or the hall in the back of a pub or the town hall, which never had rock 'n' roll before.

We played this place in Warrington that was the baths (laughter)! They covered the whole thing over, right? And they built up a stage outta chairs and tables, balancing one on top of the other. Bugs, our drummer, was close to three stories up, playing, and all these tables collapse and he disappears down the back...still playing, mind you (laughter)! Things like that happened to us alot.

In our first forays into London, it was like gigs that had never been gigs before; the backs of pubs and stuff like that.

It was popular then to be from Liverpool. Already, The Beatles had made some kinda in-roads ...and you could get more money because you were from Liverpool.



UNDERTAKERS spokesman Jackie Lomax offers his opinion of Pye Records' promotional efforts on behalf of his band

HERE 'TIS: It seems like the logical thing would've been to sign on with Brian Epstein at this time.

LOMAX: Well, we actually turned him down in Liverpool, fools that we were. We were a rough crowd, young toughs, at the time. We had custom-made clothes in Germany. I wore leather jackets and tight black jeans, like they're doin' now! You risked being stoned on the street for looking like that, where I come from. But I did it anyway. I bought a motorcycle. I was unpopular and had the cops chasing me night after night!

So, I was in there pioneering this shit, if you like. It was an interesting time but you could also get into alot of trouble. You can't go into alot of pubs where you aren't known 'cause people would just say, "What are you? Some kinda faggot?" That's the first thing they say. And it's not gonna get any better!

It was a great time to be accepted as a musician a little later on. Everybody sorta accepted what a rock 'n' roll band was all of a sudden.

HERE 'TIS: I think one important aspect of y'all's sound that doesn't come across on your records is how loud The Undertakers were reportedly.

LOMAX: Well, we custom-made our stuff at first. Then we got involved with Selmer Music Company and they asked us, "We're looking for a new line of amps to put out and you're one of the more popular bands. What would you like? What would you design if you were given the opportunity?" Well, we did design a whole line of amps that they sold. We got nothing out of it except a whole lot of free amps.

Chris, the guitar player in The Undertakers, was electronic minded. He became an engineer and a studio designer over here after that (ed. note: Chris Huston's engineering credits are numerous; H.P. Lovecraft's second LP is one that springs to mind). So, he was always very technical-minded. We got together and decided what we wanted individually and he basically copied a Fender amp, in circuitry and stuff...the whole deal! Selmer eventually put these amps out on sale BUT one mistake they made was they covered 'em in this horrible, plastic, imitation crocodile skin! It was ugly.



"You sure it's a rock and roll show and not a monster rally?"

HERE 'TIS: From The Beatles on, it seems like hundreds of bands were recorded live at the Star Club. Were The Undertakers recorded there?

LOMAX: I don't know. We were one of the popular bands there. We went back regularly. Most bands got one shot, weren't that good and never got rebooked. We'd go at least twice a year.

HERE 'TIS: So, Hamburg was something to really look forward to?

LOMAX: Yeah, it was time to get nuts again. Get away from "the old ladies", your mother, and all that shit back in Liverpool. I knew people who got crazy on the plane goin' there; they went nuts. And they were gonna go nuts for another five weeks!

The Star Club, if you can imagine, was a movie house. It was as big as a movie house could be with a proper stage and was then converted into a club with tables. Adrian Barber, the guitar player for The Big Three, who was quite brilliant at electronic stuff, matched everything up. He matched speakers with amps which no one was into in them days. This guy was into designing it, right, and he had a whole crew of people rebuilding and putting in new speakers and power amps. At the same time, he was a really good rhythm guitar player and a nice guy.

HERE 'TIS: The whole atmosphere of the Star Club and Hamburg nightlife in general must've been pretty wild...

LOMAX: People were into taking "ups" in them days. "Speed" you might call it now. It wasn't speed in that form. It was a pill called Preludin which everyone was taking. You could buy it in the toilet at the Star Club. We'd seen alot of people fucked-up on this, taking pills and drinking, which exaggerates the effect...just to stay up all night.

You had to stay up all night! You might have to come back (to the Star Club) at 4:00 in the morning to play again, after running around the crazy part of Hamburg all night, getting drunk, messin' with women and shit...

It was a heavy pace to keep up but we were totally straight, totally drug free in them days. The band was actually anti-drug 'cause we'd seen so many people fucked-up on it.

HERE 'TIS: When The Undertakers made it to the States, was that tied in with that Black Watch deal (an ultra-unknown U.S.-only Undertakers single was issued in '65 or '66 on the obscure Black Watch label -ed.)? Or was it tied in with the record you had out here on Interphon?

LOMAX: I've never heard of that label (laughter)!

HERE 'TIS: They had a huge hit here with The Honeycombs.

LOMAX: I don't know how the hell we got on that label. I didn't sign any deal with them.

HERE 'TIS: They were tied-in with Pye.

LOMAX: Hey, Pye never even paid us for our own sessions! They said, "You don't get paid for playing on your own material. You only get paid when you play on someone else's session." We had no idea!

HERE 'TIS: How old were y'all at the time? Still teenagers?

LOMAX: I was eighteen when I landed in Hamburg the first time and that was 1962.

HERE 'TIS: Did you get bored with The Undertakers?

LOMAX: Not really. I think it was a great band and a lot of fun. The guys were a lot of fun and we were like family. You know, it's never been like that since.

We were all growing together and relied on each other. I think I was closer to them guys than I was to my own family. That's why Bugs, who we mentioned, the drummer, is still a great friend of mine. Everytime we get together, it's like we've never been apart. And sometimes we've been years and years apart.

But that was a certain time, a magic moment. I've sorta had it again when I lived in Woodstock. (After a break in the interview, primarily to procure more ale, Jackie produced from his wallet an ancient, well-creased photo of the Undertakers).

LOMAX: That's a handbill from the Star Club although it's all dog-eared and beaten-up.

HERE 'TIS: It looks great! Weren't you telling me the photographer of this photo was Astrid whatsher-name who hung closely with the Beatles in Hamburg?

LOMAX: Astrid Kirchherr. After Stu Sutcliffe died, who was the original bass player of the Beatles and who she was engaged to, she had a hard time. Of course, she would hang out with the Beatles when they were in Hamburg. Her and John were great friends. But when I was there, I used to live with her. She somehow thought I looked like Stu a little bit; in the same facial structure or whatever.

She was a photographer and was into that. She approached me one night through Klaus Voorman, who was not playing at the time, saying she'd like to take pictures of me. Well, I didn't know who she was but she was beautiful! If you think back to the '60s and Brigitte Bardot (Shit, I'm drooling on my typewriter keys again -ed), this was another copy. She was sophisticated and avant-garde and was aware of what was happening around the world which I really didn't give a shit about!

She influenced me a lot (about) what looks cool. I remember her buying jeans with me. We'd buy the thickest jeans we could find and then literally stick 'em skin tight to our legs. Then we'd send 'em out and have 'em dyed black. They're doing that now. Do you see all those kids running around Hollywood with skin tight black jeans on? And they think it's new, as if they'd invented it!

Of course, I did look pretty weird in Liverpool, like we were saying. I had a custom-made leather jacket in Hamburg that had bright red silk lining; black leather and it used to fasten around the neck like...what do you call 'em? Turtlenecks? I used to ride my motorcycle with this jacket on and I was cool! But back in Wallasey where I come from, I was a freak!!! People thought, "Who the fuck is this guy with long hair down his back?" It was maybe not even down to my shoulders! But to them, if you didn't have your sides and back shaved, you had really long hair like a girl. "Piss off", was our attitude. We were like the first punks, snubbing everybody.

HERE 'TIS: Y'all had the attitude and look of punks but the records you cut, as exuberant as they might've been, sounded kinda thin.

LOMAX: Cast your mind back to what the recording gear was like back then! Pye Records had a four-track machine and we thought that was amazing. But it wasn't! You couldn't get engineers that were into rock 'n' roll. They were into recording BBC radio programs. You wouldn't get to pick your engineer, he was assigned to you. We were signed a producer. Guess who we got?! Tony Hatch!



Legendary English rock star Brian Jones
(of the Undertakers, that is)

I mean, Tony Hatch is not exactly in our vein of music. Yeah, he's fine for Petula Clark but when it comes to hard rock, a Liverpool tough band, what the fuck can he do for us?! He'd just sit there throughout the whole session 'cause we'd bring in the material we wanted to do and talked to the engineer only. Forget Tony Hatch! We didn't want him to play piano on our fucking songs 'cause he can't play like we wanted it. He can't play the blues. All he can play is that silly fucking Broadway shit! (! -ed.)

HERE 'TIS: I guess if y'all had had good management, like the Stones with Andrew Oldham, The Undertakers could've at least established a strong image.

LOMAX: Well, if you go back to the time when we first came out, we had a controversial image. Years before the Stones, people were saying about The Undertakers, "Is this really necessary to look this bad to play rock 'n' roll?" With long hair, looking like a girl, with punky clothes on and stuff, we paved that whole fucking way for these last two generations who now think it's cool to go onstage with ripped shorts on and looking bizarre! They think that's cool but they didn't have people throwing bottles at 'em like we did.

HERE 'TIS: It's just style now. It doesn't mean anything. To sum it up, I think The Undertakers are considered a good Liverpool beat band that reinterpreted early sixties R&B.

LOMAX: That's what was happening at the time! I'll freely admit that we were taking American black music. Now, I can't sound like a forty year old black guy whose got the blues. I can't do that! I can do my lily white English version which is what everybody else was doing including The Beatles and the Stones. But let's not kid anybody; everybody was doing that.

HERE 'TIS: Just out of curiosity, I was dropping your name on a few people that probably know their rock 'n' roll as well as the next "classic rock" radio listener. They'd all heard your name and identified it with the sixties but didn't place you with any particular record (Four years later, I suspect this was my way of avoiding the issue of my not knowing shit about Jackie's solo career. -ed).

LOMAX: Right! I'd go along with that. Most people who are connected with music in the slightest way would know my name but not my work. This is what hurts me. They don't know I've done five albums since the Apple album ('Is This What You Want', produced by George Harrison and released on Apple in '68 or '69. -ed)!

HERE 'TIS: Well, one of 'em had a pretty scary cover. I saw it in a record store and it had some bizarre looking Greek tragedy-like cover with somebody gettin' eaten by an eagle or something.

LOMAX: Eaten by an eagle?! It's being raised up by the eagle of creativity (WHAT! -ed.)! It's from Dante's Inferno, where he's raised from hell to heaven by an eagle. But, I had Klaus Voorman draw that cover you're talking about.

HERE 'TIS: I'll take a Gene Vincent album cover over that anyway.

LOMAX: Would you really? I consider that cover art and in fact, it's in the museum of rock art (!; I rest my case. -ed).

HERE 'TIS: What were the circumstances behind The Undertakers single cut in New York City? Were they pretty dodgy?

LOMAX: It was all dodgy. We come to America with this recording contract. You know, 42nd Street, New York! We thought that was a great place... but when we got there, it's like 42nd Street Hookerville. It was weird. The promoter tried to get things going but was real small time. And he was a complete flake.

We used to go to Canada to try to get our visas renewed so we could come back into the country. We'd play up in Canada, in Ontario and obscure places and then come back over the border and get another stamp for whatever you could get; six weeks or whatever.

When we recorded this single we're talking about (the Black Watch single), we combined with The Pete Best Group. They had two horns and we had one. So, they'd play for us and we'd play for them. On the record you're talking about, I think Pete Best actually plays percussion on it, with Bugs playin' drums.

We did some stuff with them, they did some stuff with us and we had like a nine-piece band goin' there. We were sleeping in the studio at the time.

HERE 'TIS: You mentioned Hendrix was around New York City at this time, before going to England to record.

LOMAX: I knew Hendrix from a 57th Street club called Ondine. That's when I first met him, playing with Curtis Knight. We thought he was amazing. We talked to him, got friendly with him and all that. We took Chas Chandler there to see him! We introduced Jimi Hendrix to Chas Chandler which the rest is history.

He took him back to England and we had just arrived before him with Brian Epstein. Epstein opened the Savoy Theatre in London, right? Who do you think he put on the bill to support everybody?

HERE 'TIS: I don't know; Hendrix?

LOMAX: (Points to himself)

HERE 'TIS: Who'd you support?

LOMAX: The Who and The Jimi Hendrix Experience. The best gig was at the Savoy Theatre where everybody took notice.

HERE 'TIS: Who was in your band at the time? Was this The Lomax Alliance?

LOMAX: Yeah, it was me and Bugs, the drummer from The Undertakers, and two American lads who were in The Lost Souls. The bass player was Tommy Caccetta and the guitar player was John Cannon. He lives out here now. He lives in Topanga Canyon and I see him a couple of times a year.

(At this point, the interview gets bogged down in tales of Jackie's Apple period; recording his first solo album, helping out on The Beatles "White Album", getting crazy with famous English rock stars. But since the average reader of this 'zine would rather be reading 'bout Sky Saxon's latest exploits or something equally depraved, we'll stop here).



Some SOUL Faves since last issue:

Doin' The Mustang CD - DON BRYANT•WILLIE TEE - all 45s on Atlantic•BOBBY BLAND on Duke•DON COVAY & THE GOOD-TIMERS on Roseart/Atlantic•Losing Boy - EDDIE GILES•It's Gonna Work Out Fine - IKE & TINA TURNER•WILLIAM BELL on Stax•Tomorrow's Dream - AL GREEN•Two For The Price Of One LP - LARRY WILLIAMS & JOHNNY WATSON•All Night Worker - RUFUS THOMAS•OTIS! The Definitive OTIS REDDING Box Set•METERS on Josie•I Don't Need No Doctor; I Believe To My Soul - RAY CHARLES•ARCHIE BELL & THE DRELLS on Atlantic•BOOKER T & THE MG'S•MAJOR LANCE on Okeh•JAMES BROWN (mainly '62-70)• and no FUNKADELIC (who're totally overrated & not worthy of inclusion alongside the above soul gods)

PSYCHEDELIC SPOTLIGHT

The SOUNDS of TYME

SCENE OF THE CRIME: North Hills Mall, 4/69
EYE WITNESS: Dave Jarema
DEPOSITION:

"OK, here it is, Good Friday 1969 and I'm home for a whole week away from this crazy prep school in Virginia. It's great to be back in Raleigh. I'm 15 years old, no drivers license and all wound up with no place to go.

Two months earlier I had been in Raleigh, to experience Jimi Hendrix live at the Dorton Arena. This having been my first rock concert, it was still on my mind. Yeah, I was definitely ready for another one when all of a sudden I got a phone call.

One of my close friends from school named Godfrey Cheshire was calling me from of all places, the North Hills Mall. It's now 9:30 at night and he's telling me I need to come and check out this band that's playing. The band is called the Sounds of Tyme. They're supposed to be playing for some teen dance sponsored by the mall.

Ten minutes later, my parents dropped me off at the mall. Upon entering, I heard the band playing "I've Got a Line" by Spirit. Then they segued immediately into the ending riff of "I Feel Much Better" by the Small Faces. Later in the same set they did a 15-20 minute, totally psychedelic version of the Kinks' "You Really Got Me" that featured a lot of improvising mixed with plenty of wild sounds mainly coming from the Hammond B-3.

Here was this band set up with a lead vocalist, drums, bass, guitarists and keyboards that had more equipment, a cool light show and longer hair than any band I'd ever seen in this area. During this time period, I was really into long songs with psychedelic (Vanilla Fudge) type arrangements. This was the first time I'd actually heard a band do this type of stuff live. It was truly psychedelic (a very important ingredient in my daily life back then).

I also remember them playing some blues which featured a lot of good harmonica playing. These guys were definitely making a big impression on me because they weren't another local combo with cheesy equipment and matching bell bottom pants. They seemed to have an endless amount of talent and diversity. One interesting moment occurred when the bass player turned up his rig loud enough to set off the burglar alarm at Walgreen's Pharmacy at the other end of the mall.

Watching all the redneck security and uptight adults running toward the alarm and hearing the band turn up even louder was just what I wanted to hear. All the way home after the show, I kept thinking, "Wow, those guys were so cool", and for the first time started giving some serious thought about playing (drums) in a band. Seeing these guys back then made that musical urge become a reality. I've been playing in bands ever since..."



SOUNDS of TYME, 1969: (Clockwise from left)
Walt Bowden, Dave Collins, Marty Stillpass,
Mike Edwards, Jim Waldo, & "David"

The story of one member of the Sounds of Tyme, Dave Collins, begins in Garner, North Carolina. Dave came from a musical family headed by William Collins, a local guitarist who had been playing in country & western bands since the '40s. Dave's dad was often the featured guitarist on local country & western TV shows as well as a member of Homar Briarhopper's band!

Dave's older brother, Mojo, was -- get this -- a member of the legendary Frisco-based psych band the Initial Shock! From 1962-64, Mojo was stationed with the Army in Glasgow, Montana. He put together a beat inspired combo around '64 in Montana under the ultra-cool monicker Mojo's Mark Four. After a couple years, the band merged with a Missoula, Montana band, the Vulcans, and became the Chosen Few. The kids in Montana were starved for Stones-type entertainment and the

band could easily pull in over a thousand teens at a show. They also played outta town in the Dakotas, Idaho, Seattle, and Canada.

As the Initial Shock (featuring Mojo, Brian Knaff, George Wallace, Steve Garr & Rick Richter) they cut two singles on their own label, BFD Records, at least one of which was recorded in San Francisco where they had migrated to in late '66/early '67. Reaping big box office as the Chosen Few in Montana, they had invested around \$30,000 in sound equipment which was their easy entree into the SF psychedelic ballroom circuit. They shared concert bills with all the usual Bay area suspects. When the Initial Shock folded, Mojo played in Sawbuck with guitar whiz Ronnie Montrose.

As for little brother Dave, he was cutting his rock 'n' roll teeth in the Garner-based Epics. The Epics started in '63 as, you guessed it, an instrumental combo. They got their big break in the Summer of '65 when they secured a season-length gig at the Tiger A Go Go at Carolina Beach. By the following year, the band was really happening in the Raleigh-Garner (!) area, performing at dances at the YWCA, the Purple Goat in Garner ("It only lasted about a year", sez Dave, "But was really cool"), and Raleigh society parties.

The band, who consisted of Dave on lead guitar plus Maurice Privette (combo organ), Richard Royall (rhythm guitar), David Martin (bass) and Johnny Jay (drums), even won the North Carolina State Battle of the Bands in '66. A typical set list at the time featured lots of Beatles and Stones, early Spencer Davis Group, Yardbirds and even the Mothers of Invention. But dig this coolness from Dave: "Remember the Wailers? The ORIGINAL Wailers? My brother useta play with those guys out in Montana or somewhere and useta send me all their albums. We learned a version of 'Baby Don't You Do It' right off of one of those albums!" Yeah!

In late '66, the Epics added a cute female lead singer to the band. Unfortunately, this meant they were soon adding dreck like Linda Ronstadt's "Different Drum" to their repertoire. The Epics remained popular for a couple years, battling it out with the Count IV, Vogues and Huckleberry Mudflap and playing all over NC and Virginia and as far off as Johnson City, Tennessee and Charleston, West Virginia. But by early '69, Dave Collins had moved on.

Around this time, Dave went to catch a show at the Big Surf at Atlantic Beach. The band that night was the Wilmington, NC-based Sounds of Tyme. The guys in the band remembered Dave from the Tiger A Go Go at Carolina Beach, knew he was a pretty hot guitarist, and offered him a spot in the band right there. Some personnel shuffling ensued in the following weeks and when the dust had settled, the Sounds of Tyme consisted of lead singer Marty Stillpass (from Raleigh), Walt Bowden (lead guitar; from Wilmington), Jim Waldo (keyboards; Wilmington), Dave on rhythm guitar, Mike Edwards (drums; Durham, NC) and a forgotten bass player only remembered as "David".

"David" didn't really have his heart into it and was looking for a way out of the band. Dave (Collins) moved to bass and the band really started to happen musically. They were regulars at Raleigh's only psychedelic club, The Experience, where they regularly had to settle for actual psychedelics in lieu of any actual door money. At the tyme, the band had one really irritating and creepy fan who would follow 'em from gig to gig, trying to convince the Sounds of Tyme to be his back up band. He would show up with a copy of his one hit record, bugging 'em until Marty Stillpass told him to get lost. His name...Kenny Rogers!

Yep, from what they knew, he was real down on his luck at the time; had temporarily parted with the First Edition after "Just Dropped In" had fallen off the charts, was having women problems and drinking a lot.



THE EPICS, 1966: (L to R) John Jay, David Martin, Richard Royall, Kay Cathey, Maurice Privette and Dave Collins

He was in Raleigh doing an extended lounge gig at a downtown club (currently an "alternative music" space, the Fallout Shelter). According to Dave, "He was nothing like the Kenny Rogers you see today. As a matter of fact, his eyes were always jumping around like crazy."

The Sounds of Tyme in the meanwhile got real tight, recorded a sole 45 (under the supervision of JCP Records head honcho, Jimmy Capps), "To Understand Mankind"/"Sold Out Show" (Bow Mar 1001; which I ain't heard despite the fact that it's been comped - Hey, I only found out these guys existed two days ago!), and partied like the hippy outcasts they were. According to Dave, on the way to one gig, they were pulling a horse trailer full of equipment behind their band station wagon. They were smoking up a storm when all of a sudden a bird smashes into a cracked-open window. The car went swerving like crazy, sending the horse trailer off on its own flipping several times down an embankment! Just picture the long hairs in that Sounds of Tyme pic and how it would've looked to a redneck southern sheriff if one had come along!

Actually, the Sounds of Tyme did have their share of problems. Lead singer Stillpass was getting a lot of grief from his dad, a rabbi, who thought his son was ruining the family name. More serious was Dave getting drafted in '69. Though he hitched to Woodstock that summer, he wasn't able to relocate to Boston, where the band was based 'til their demise in '70.

Since that time, Dave has stayed active in music, living in Louisiana and writing songs for, among others, Huey Meaux. In recent years, like his brother Mojo, he's returned to North Carolina where he plays in local bands. Drummer Mike Edwards went on to play with artists as diverse as Delbert McClinton, Gene Watson and Adam Ant! Keyboard player Jim Waldo has remained the most visible, having played in national acts like New England and Alcatraz (with Steve Vai, or so I'm told).

On a local footnote, I was glad to hear from talking with Dave Collins that Raleigh had its very own teen club back in the '60s; the Jaguar Teen Club on Highway 70. The Box Tops once played there.

- JEFF JAREMA



CHOSEN FEW (pre-INITIAL SHOCK), 1966:
(L to R) Brian Knaff, George Wallace, Steve Garr, & Mojo Collins

warner brothers



Here's the overdue lowdown on Dunwich 'n' Destination recording act the Warner Brothers. They got started around 1960 in Peoria, Illinois (at the time on the rock 'n' roll map as hometown to the legendary Rockin' R's). They lasted in one form or another 'til '76 though the line-up for most of this time was brothers Larry and Al Warner (on organ and guitar, respectively), Kenny Elam (bass) and Tom Stovall (drums). Lead vocals were handled by the two Warners who furthermore played sax and other assorted horns on occasion.

According to Larry or Al (I forget which one), they released their first single, "Study Hall"/"Centipede" (on Kandy Kane Records), in '61/'62. This was followed by several singles on the Everest label, circa 1964 (though I must've forgotten to ask 'em where 45s on Rampage and Ballance fit-in chronologically; darn). They scored their only chart success (on a minor scale, at that) with "Please Mr. Sullivan", released on Destination Records in November '65. Due to its novelty-

like approach, it got a lot of airplay on Chicago's WLS where it scraped into the lower reaches of their charts (#35) for a couple of weeks.

After one other single on Destination (the schlocky "I'm Going Your Way", already B-side to "Please Mr. Sullivan"), they were hustled by USA's Bobby White-side and Howard Bednoe to Dunwich Records. Their sole Dunwich release, "I Won't Be The Same Without Her"/"Lonely I", is a classic double-sider from '66. A-side is the best-ever version of the Goffin-King beat ballad while the flip is total punk lunacy (with a truly deranged vocal from Larry). "Lonely I", by the way, was "sped up" by Dunwich.

During this period ('65-66), the Warner Brothers were playing around Chicago a lot, both in clubs and at shows with WLS jock Art Roberts. Sadly, no tape exists today of a live LP recorded for/shelved by Dunwich (and recorded at the Pussycat A Go Go in Chicago!). Despite having minimal success with their records, the Warner Brothers were an in-demand live act who often played outside of Illinois, even venturing as far as Texas, Las Vegas, New York (for the World's Fair) & Newfoundland(!). They also appeared on 'Upbeat' (with Neal Diamond) in '66.

For more on the Warner Brothers, be sure to pick up a copy of 'OH YEAH! The Best of Dunwich Records' (on Sundazed) which features both sides of their single for the label. Also, an outtake from the same session is slated for inclusion on the upcoming 'If You're Ready... The Best of Dunwich Records, Volume Two' CD.

- JAREMA

THE DAVE CLARK FIVE



RECORD REVIEWS

The History Of The DAVE CLARK FIVE (Hollywood)

Are they COPYCATS?

As you probably well know, this is the long-awaited American reissue of the Dave Clark Five's hits on CD. There's fifty tracks spread across two discs (in the most annoying CD case yet invented), a good percentage of which are worth blasting repeatedly. Some of these you'll be sick of but just look at what's finally available again: "Bits And Pieces", "Glad All Over" (OK, this one definitely deserves a rest!), "Try Too Hard" (!), "Any Way You Want It" (!!), "I Like It Like That" (!!!)...

Though the biggest hits (excluding "Because") all rock like mad, mere fanatical praise can't do justice to the total sonic assault of "lesser" (Top 20) crunchers like "Any Way You Want It" ("Fuck!", is the best insight I can heap on this echo-drenched nuclear explosion) and "I Like It Like That". The latter was actually a Top 10 smash, yet how often does it get a spin (note: At this point, I have to drop this CD into a ghetto blaster to confirm that these things can actually "spin"; they can) on your local FM "oldies" station?

Honestly, a single 25-song disc would've had a lot more impact. Personally, I could do without many of the ballads here as well as all the post-'66 swill. But then, somehow they'd still have to make room for the numerous non-hit ravers that help this set swing mightily. Mucho thanks to Dave Clark for including raw as hell crankers like the howling R&B workout "All Night Long", "Having A Wild Weekend" (one of the wildest parties ever captured on tape), and their savage punk masterpiece "I Need Love".

And though a lot of the ballad material sounds like they were shamelessly chasing the Beatles (especially the embarrassing "I'll Follow The Sun" rip-off, "'Til The Right One Comes Along"), they actually come out on top in a couple instances. Guitarist Lenny Davidson's sparse, demo-like spotlight, "I Am On My Own", cops the guitar lick (sort of) from "Baby's In Black", cranks up the treble, and provides a weird,

atmospheric break from the crunch. Better yet is "Don't Be Taken In", which is as good as the best moments on 'Beatles For Sale' (where it would've fit right in!).

Dave Clark is obviously an egomaniac and his name (and product control) is all over this package. This takes a particularly funny turn in the accompanying booklet where there must be three photos of Dave for every one of another band member. Truth be told, this is a little disturbing, too. I mean, there are few impulses in life more immediate and natural than beating a Dave Clark roll on the dashboard everytime a DC5 classic detonates outta your car speakers; unfortunately, this can also drive up your auto insurance rates if not careful.

The point, though, is that the real star here is lead vocalist Mike Smith. Of all the British '60s rock 'n' rollers, nobody except possibly an early John Lennon (in a distant second place, mind you) could come close to delivering the raw goods lung-wise like Smith. It's for this very reason that my fave DC5 single is their cover of "I Like It Like That". The backing track rocks hard as hell (with typically crude honking from sax man Denis Payton) yet crucially retains the good time New Orleans feel of the original while Smith growls throughout like no white kid from Tottenham has got any right to! I especially dig the final line (a mere minute and a half after his boss opening Vox organ intro) where he repeats the hook in the most guttural, filthy voice to ever invade the Top 10.

Though I could swear some unnecessary remixing has managed to bury Clark's god-like snare intro on "Bits And Pieces" (though I gotta be wrong due to Clark's having remixed everything himself), there are no real complaints here. So what if most of the later stuff stinks royally. The fact that their '66 fuzz bomb "Nineteen Days" as well as B-sides "Doctor Rhythm" and "Don't Let Me Down" are included along with all the other classics makes this one a must.

RELATIVE DISTANCE: A Compilation Of New England Garage
Bands (Stanton Park)
THE BEST OF THE ELECTRAS: Electras/Scottsmen/Victors
(Get Hip)

Sixties punk/psychedelic compilation releases are far fewer today than they were during the reawakening of the genre a decade ago, yet those that have come out the last few years are certainly as good or better than the classic reissue comps we all know and love. Infernal World, Beyond The Calico Wall, Sixties Rebellion, The Dunwich Records Story (Keep going, Neal -ed), and Psychedelic Microdots are a few recent releases that have set new standards in terms of content, annotation, and sound quality.

Aram Heller's Stanton Park label has long been a champion of vinyl, and Relative Distance is a "vinyl only" release. Recognized as an expert on Northeast mid-sixties garage music, Heller has assembled a remarkable collection of lost New England seven inch artifacts.

To quote the album's insert-"Their sound was an odd mixture of Zombiesque minor chord changes, folk rock's intelligent lyrics, haunting back up vocals, the innocence of youth...in a rapidly changing world which they couldn't control." And each of "Relative's" cuts fills the definition of the mythic New England sound. Bands here are from all over the Northeast: Maine, New Hampshire, Rhode Island, Connecticut and of course, Massachusetts are all represented.

Teddy (of the Pandas) Dewart is represented as producer on a few tracks; we get killer cuts by acts such as the Ascots, the What, Satan's Breed, Dry Well and eleven others. The Fumin' Humans' 45 (from which the comp's title is taken) is the rarest here--there's only one known copy in existence!!

Heller has done an excellent job with this effort in documenting mid-sixties' New England teen music. Hopefully his expertise will result in more compilations of this sort. Hint: While listening to this album, Heller's recently published book, "Till The Stroke Of Dawn" on the New England garage scene makes for perfect reading!

Gregg Kostelich and Get Hip have just released the 15 song LP The Best Of The Electras and a companion 2-song 45. The LP's title is a bit of a misnomer as one side is devoted to the Scotsmen and the Victors. Like New England, Texas and the Northwest; Minnesota had a thriving, identifiable, cohesive '60s scene. And the Scotty label was the area's dominant independent (Wait a minute! What about Soma? -ed). Get Hip's release (known as The Scotty Story on Arf Arf's fine CD version) chronicles three of the state's most popular acts.

The majority of the cuts here are originals, the rest are scorching covers of Them and Yardbirds' material. The genius behind Scotty was Warren Kendrick--owner, producer, songwriter and guitarist with the Scotsmen--he is all over this project. Master tapes are used, and about half the cuts are previously unreleased. Highlights are many, but the Electras' "Action Woman" and "Pregnant Pig" are positively brilliant. The Scotsmen's "Beer Bust Blues" and the Victors' "Little Girl" are also excellent.

Special mention must be made of the compilation's packaging. There's a lavish four page insert, done by Minnesota expert Jim Oldsberg (read his Lost and Found fanzine and his book "The Flip Side" for more information on the mid-sixties Minnesota scene) with an exhaustive Electras interview.

Again, let's hope Get Hip will put out more releases in this vein (Hear! Here! -ed). Long recognized for chronicling current garage bands, it would be delightful if Kostelich and company would follow up this fine sixties effort with more of the same.

So here are the two latest sixties compilations, each documenting a separate area of the country. Both are indispensable listening, and no collection can be considered complete without them.

- NEAL SKOK

THE SEEDS - A Faded Picture (Drop Out/UK)

Though some good sense went into the track selection for Bam Caruso's excellent 'Evil Hoodoo' Seeds comp, there were also a number of glaring omissions. Think about it, a Seeds collection without "No Escape", "Nobody Spoil My Fun" or "A Thousand Shadows"? C'mon! Demon Records in the UK (see Hi Records review) somehow snatched up the CD rights to the Bam Caruso LP, issuing it on their Drop Out imprint along with this companion volume of lesser-known Seeds tunes.

While this follow-up CD includes the aforementioned three punkers plus the maniacal '65 Little Richard rip-off, "Daisy Mae", the Crickets-styled pounder "Lose Your Mind" and the remaining four winners from 'Web Of Sound' (not included on 'Evil Hoodoo'), there are omitted classics that beg to be included on either of these discs. Since Drop Out has reissued the totally devastating and essential (though essentially fake) 'Raw & Alive/The Seeds In Concert' LP on CD (doubled up with the Fire Escape's 'Psychotic Reaction' LP), I'll turn my attention to other crucial oversights.

From the first (and, no contest, BEST) LP alone, digitally-neglected Sky Saxon masterpieces stack up like this: "You Can't Be Trusted", "Girl I Want You", "Excuse, Excuse", "It's A Hard Life" and "Makin' Love". Also, it would've been a good idea to include "The Other Place", "She's Wrong", a couple cuts off 'A Spoon Full Of Seedy Blues' and the great later B-side, "Wild Blood". Instead, 'A Faded Picture' is loaded down with material from the most nauseating of Seeds albums, 'Future'.

Despite my whining, ultimately this is a pretty good Seeds comp. Good packaging and sound, flawed but enthusiastic assembling by Pete Macklin (I was able to figure this out by way of a pair of exclamation marks tacked on after his name!), and the full-length 14:45 minute "Up In Her Room".



The SHAGS

SIXTIES REBELLION 6: The Biker (Way Back)

There are six volumes, so far, of unheard of mid-sixties garage awaiting compilation collectors. This series, available on LP and CD, comes out of Germany and may be hard to find but is well worth searching out.

The object of SIXTIES REBELLION is to unearth loads of lost 45s from all over the United States. They plan to put them out, comp after comp, for as long as they can. The releases do not contain any extensive information, group histories or pictures, which is a drag, but the music sounds great and that's what counts. There are going to be some psychedelic volumes but psych and garage volumes will be kept separate. Geez, it's about time somebody figured out these styles don't mix! There will also be some discs dedicated to

vintage covers of sixties artists. This ought to be a lot better than those tribute LPs by today's artists cuz modern stuff all stinks.

The six volumes so far, taken largely from the collection of Mike Markesich (Hear Mike's own wild sounds on TEEN TRASH Vol. 5 - THE DOUBLE NAUGHT SPYS on Music Maniac)*, cover the whole range of garage, from BACK FROM THE GRAVE-style ravers to SHUTDOWN '66-style losers. Each volume has gems waiting to be discovered and all the volumes are consistent in quality. Volume 6, though, is one of my favorites due to three tracks.

The song "Your Love" is by the greatest folk-rock group ever, The Dovers. It's equal to any of their material on PEBBLES. Any song that even approaches the genius of "She's Not Just Anybody" is worshipworthy, a must hear!

The Chesterfield Kings were heroes of mine for doing songs like "I've Gotta Way With Girls" but after hearing the original by the Lavender Hour, I've started worshipping those Texas teens. Their version is slower than the Kings' but has far better vocals, cooler guitar, and each segment of the song has its own sound which makes for a superior, more dynamic whole. Think of what an incredible 45 they had with "So Sophisticated" (TEXAS FLASHBACK 5) and "I've Gotta Way With Girls"; wow.

"Hey Little Girl" by New Haven, CT favorites The Shags is not typical garage. It's pop garage bubblegum that makes you feel like you're 16 again. This song was on a TV show The Shags did in '67 called THE SHOW WITH THE VERY LONG TITLE. The group shows up at a beach in a hearse and hangs out with chicks in bikinis doing dopey stuff a la the Monkees. Great! "Hey Little Girl" was teamed up with "Don't Press Your Luck" (NEW ENGLAND TEEN SCENE Vol. 1) to make the Shags' finest release.

The above tracks aren't the only reasons to pick up Vol. 6. There are also songs by the Aardvarks, Nokounts, Dwarfs, and the Monacles, to name a few. I've never heard of most of this stuff but, heck, that's what the SIXTIES REBELLION series is all about.

- BILL TOBELMAN

*Ed. note: If he failed to mention it, THE DOUBLE NAUGHT SPYS are also Tobelman's garage band! They know about three or four chords, have about as many fans, and don't wanna revive Blue Cheer. In other words, they're great.



FLAT DUO JETS - Safari (Norton)

It's no secret that I've never been a huge fan of the North Carolina music scene. Call it "professional" jealousy (musically, I couldn't play "Louie Louie" if my life depended on it much less some twerpy 12-string REM-sounding song favored by so many NC bands a few years back) or just plain common sense but the only records/bands I ever cared about that came outta my home state were those mostly great 'Tobacco a Go Go' sixties punk comps and maybe "Girl Watcher" by the O'Kaysions (great song/production; this was released nationally only months before Led Zeppelin's first LP & just dig how much better it is!).

That was until (bear with me here; I'm gettin' nostalgic) I caught my first glimpse of the Flat Duo Jets, and on MTV for cryin' out loud! It was Sunday night, March '85, MTV's "The Cutting Edge" (a bad new wave show for those of you too young to remember featuring losers like the Alarm; the only other good episode featured Kim Fowley as host!). The rest of the show probably sucked that night, but one thing was for certain; this Dexter Romweber was a fucking teenage lunatic!

I was so totally inspired by this two-man demolition crew from the git-go that by the following Sunday night, under a psychotic seven day drinking spell including significant head trauma (from diving thru two car windshields in a courting gesture to my soon-to-be girlfriend), my old pal Shithead and I went looking for this Dexter Romweber. I can't speak for Shithead (who's probably since died for all I know), but I was in the market that night for the meaning of life.

Shithead knew where the Romweber's house and Dexter's backyard digs, "The Mausoleum", were located so us two drunk fucks went bounding up their driveway in the middle of the night, making all kindsa noise. Dexter's family's privacy was not an issue here; Shithead and I were the kinda folks who give Mark David Chapman a bad name. I lost my glasses somewhere near the Mausoleum; they looked stupid anyway. A week later, I caught a Flat Duo Jets show and I've been gone on their crude, unique din ever since. (Having not seen 'em in six or seven years, due to being stranded without busfare out in L.A. for too damn long, it was too fucking great seeing 'em again recently! Best live band on the planet, c. 1993).

Supposedly, the Flat Duo Jets recently released an all-new studio album. They were playing a real crappy, mediocre song off it on one of the college stations the other day ("Cool Boys" was the tune and it wasn't worth a shit!); I've heard on good source that the rest of the album (or CD) sucks, too. Personally, I could care less as the REAL deal has simultaneously been released via Norton Records. Thirty-four crudities, all from the primo early years ('84-'87), including sub-demo living room swingers, lonesome hillbilly ballads, misleading live tracks (where the drums sound like shit & drown out the brilliance), and howling rockers. Of the latter, "Hey Boss Man" gets closest to what the Flat Duo Jets really sound like "live" (it's, I guess technically, a studio track).

As I said, thirty-four tracks! They were all transferred from low-fi cassettes (!) but don't let that keep you from picking up the CD version which includes many raves not found on the LP, almost all bein' mandatory listening. Not available on 24 karat gold disc.

THE LOVIN' SPOONFUL - The EP Collection (See For Miles)

One of the problems with taking five years off between issues of this rag is that a lotta important reissues that've been out for awhile stand the chance of getting overlooked. Deserving of a better fate is this ultra-great comp of Spoonful tracks (originally issued in England in the '60s on various EPs and recompiled under the above title in '88).

Though Rhino has since put out an amazing sounding Spoonful package, in my book this is the one to pick up; no contest. Unlike Rhino's digitally sparkling disc, this one sounds like it was mastered from 4th or 5th generation tapes. So why the big recommendation? Well, how 'bout the, dare I say, perfect track selection here. Though Rhino gets big points for opening their set with the pre-Kama Sutra shaker "Good Time Music", it's also loaded down with post-Zally turkeys.

Instead of attempting to encompass this later dud terrain, the See For Miles EP concept conveniently focuses on the band's true creative period of '65-'66. Not only are there several hits, but plenty of unsung masterpieces like "Blues In The Bottle" (a folkier given a Stones two-guitar facelift plus lyrics warning of glue-sniffing women!), "There She Is" and the all-time greatest rock 'n' roll anthem (sez me), "Let That Boy Rock 'N' Roll". These guys aren't in the Rock 'N' Roll Hall of Fame so you know they're great.

This is one of the sorriest, most misguided regional '60s "garage band" (Red Dog's claim, not mine) comps ever issued. First of all, the bulk of this 25- (or so) track compact disc is transferred from beat-up 45 pressings the likes of which would intimidate even the engineers at Moxie Records. But to get to the real heart of the problem, if this disc is any indication (with its alarming number of horn-rock atrocities), Kansas in the '60s just didn't develop too hot a scene.

To be fair, there are some good garage sounds to be found amongst the mediocrity. The set opens with a noisy punker (noisy as far as the pressing goes but there is a fuzz guitar present as well) by the Roarin' Red Dogs. This fuzz-punk is fairly controlled though and the singer just doesn't cut it; he sounds unconvincing and ultimately, to these ears, irritating. "I Love Her So" by Moby Dick & the Whalers is more like it ... a good rhythmic swinger with boss organ sound and tasty (non-fuzz) guitar.

Other winners are the Thingies (whose alleged Blue Things devotion ain't present on this two-chorder), the Premiers ('59 rocker which judging from the imposing surface noise, possibly unearthed on an ancient acetate mislabeled "Robert Johnson"), the godlike Louie & the Leprechauns ("Let's Move" sounding actually better here than on a previous comp appearance) and the Breakers' equally cheesy/great "She's Bound To Put You Down" (also previously comped).

There's also plenty of indistinguishable "garage band" sounds from teen losers trying to grasp "Turn On Your Love Light" and "Gloria". From here, the "garage" focus gets axed to make room for some of the most offensive horn-shlock ever heard (or compiled -- is there really a market for this crap? I tell ya, I've only received death threats for including the American Breed on a Dunwich Records punk CD!).

The Fabulous Flippers are over-represented with such lounge-rock banalities as "I Don't Want To Cry" (I actually paid something like \$1.03 for this single in an auction and I'm pissed) and a live from '69 cover of the Impressions' "I've Been Trying". You know this one is gonna be lousy when one of the Flippers sez to the crowd, "Thanks for your sunshine". It gets even worse with lots of phony horn band dynamics and "harmonies" so bad you'll think it's karaoke night in Mankota.

The Roarin' Red Dogs return showing their true colors as a puke-inducing horn band, massacring "But It's Alright". This CD also includes several radio spots from many of these same jokers not to mention the greatest of all Kansas groups, the Blue Things. What actually appears on this disc are the most unintentionally hilarious "rock" sounds probably ever recorded. The Flippers spot is especially a scream, switching from an awful falsetto 'n' plucky harp sequence (like outta the Rascals' unfortunate 'Once Upon A Dream' LP) to a biz-arré brass intro seemingly lifted from a C Grade '60s cop-themed movie score. It's all the more preposterous thanks to the DJ who cryptically asks, "The Flippers... What else can be said?"

Instructions: Take the \$12 you were gonna waste on this & give it to a whino. It's the right thing to do.

ANARCHY IN THE UK - UK Punk I: 1976-77 (Rhino)

THE MODERN WORLD - UK Punk II: 1977-78 (Rhino)

TEENAGE KICKS - UK Pop I: 1976-79 (Rhino)

STARRY EYES - UK Pop II: 1978-79 (Rhino)

I tell ya, as good as this series may be, ain't none of these individual volumes worth a shit stacked up against your average '60s punk installment of Rhino's "Nuggets" series. Not Rhino's fault; it just seems that the '70s punk movement produced only a select amount of records that combined energy and inventiveness in a similar way as all the great '60s punk 45s. As a matter of fact, I'm only including this bit 'cause '70s punk nostalgia seemed to be real hip/trendy a few weeks (or was it years ago?) and of course I had to get this rag in on the action.

If there's any fuss to be made over the specific geographical areas covered in this series, my vote is with the four above listed British volumes. While there are some truly inspiring moments on the various

U.S.-based collections (the poppy "When You Find Out" by the Nerves is from here on out an all-time personal fave), the UK CDs contain the A-list of punk classics.

The Sex Pistols are represented here with early takes of their two biggies while the Clash pull a no-show, obviously both instances of major label licensing dept. shithedness (don't get me started!). Rhino on the other hand might've considered including something from the Buzzcocks' "D.I.Y." masterpiece, the 'Spiral Scratch' e.p. But hey, these are minor gripes when one's talking 'bout a CD featuring the Damned, Only Ones and (just kidding) Boomtown Rats.

While alot of this shit just plain sucks, there are a dozen or so punk 'n' pop killers spread across these discs including "(I'm) Stranded" by Australia's Saints, Damned's "New Rose" and "Neat Neat Neat", Only Ones' "Lovers of Today" and "Another Girl, Another Planet", numerous Buzzcocks faves, Soft Boys' "(I Want To Be An) Anglopoise Lamp", Rods' "Do Anything You Wanna Do", Records' "Starry Eyes" and two manic power pop nuggets I'm especially glad I've now heard: The Undertones' "Teenage Kicks" and Rich Kids' "Ghosts of Princes in Towers". Recommended noise.

OTIS! The Definitive OTIS REDDING (Rhino)

Doggone it, you can make yourself crazy by gettin' suckered into believing all these major label, over-blown box sets are really vital to your existence. If you haven't got wise yet, lemme tell ya -- IT'S ALL BULLSHIT! I admit to owning a small mountain of these marketing gimmicks but then I can at least live with myself knowing I only forked over my hard earned beer money on two of 'em. And who in the hell in their right mind has got time to listen to all this shit?

My biggest pet aggravation with box sets is the "third" or "fourth" (as a rule) disc, always some feeble overview of the autumn of some artist's recording career/contract. Usually the final disc in one of these boxes just completely blows. And while I'm at it, I @#\$%ing hate when these has-beens get back together (like "The Byrds") to cut new material for inclusion in a box set as if it's somehow gonna be one-tenth as good as their worst album track from a couple decades before. The nerve of these clowns!

Rhino's Otis Redding box set is another matter, though. For once, the overpriced honor is justified. Hell, this ain't even overpriced, what with four CDs (one all-live including a "Chained & Bound" that'll send shivers up yer spine & make you jump for joy all at once), a super-glossy 100 page book & yep, incredible sound. Totally essential, good God.

Q'65 - The Complete Collection 1966-1969 (Mercury/NE)

Dirty long-haired '60s blues-PuNk on a major label! OK, leave it to the Dutch to pull off this major coup. Certainly one of Holland's fabbest mid-60s beat exports, this two-CD/35-track collection covers Q'65's prime years in their entirety. As can be expected, there are some dogs here (namely an embarrassing Otis Redding cover and the horrendous acid house precursor, "Sundance", the latter which haunts the tail end of the 2nd disc in no less than three alternate abominations). But a good 3/4 of the tracks here are excellent.

If you're not already dialing Metro Music or Mid-night to nab a copy, just take a look at this track selection: "Your The Victor", "The Life I Live", "Cry In The Night" (curiously left off their 'Revolution' CD reissue a few years back), "I'm A Man" (imagine the early Stooges trying to cover the Yardbirds!), "From Above", "I Was Young" (two mixes!), "Summer Thoughts In A Field Of Weed" and "Down In The Bottom" (to name less than half of the killers present).

The CD booklet is in Dutch but who cares? Tres boss digital sound (including faithful, distorted transfers of "I'm A Man" and "Spoonful"). Unless you know a good Dutch import cut-out CD store, act fast on this bargain. You know those delete-happy major labels...



MARK CONFESSES:

"Steppin' Out", "Just Like Me", "Kicks", "Hungry", The Great Airplane Strike", "Good Thing", "Him Or Me". It's not everyday that one gets to talk to the voice behind records of this stature. PAUL REVERE & THE RAIDERS were one of the most consistently exciting bands of the mid-sixties and a large portion of the credit goes to lead singer/sax man/main girl-getter/songwriter MARK LINDSAY.

I had the chance to speak to Mark recently and though the phone conversation was way too brief for my purposes, the following highlights should be of great interest to anyone smart enough to purchase this rag. My apology to anyone hoping to find in-depth comments dealing with later Raider refuse ("I Had A Dream", Mr. Sun, Mr. Moon"...or was that by the Cowsills?). Instead, Mark was more than happy to just talk about the crude old days; the Pacific Northwest, 'Where The Action Is', etc. Here goes:

TEEN CORRESPONDENT: Jeff Jarema

Mark Lindsay that singin' swingin' cat of PR&R tells ALL!



PAUL REVERE & the RAIDERS

by **MARK LINDSAY**

...The Raiders were a very visual group and really, 'Where The Action Is' was a forerunner to MTV. When we started, we would play a concert in, say, Ogden, Utah. Maybe a few people would show up the first time but we were so visual that next time, by word of mouth, it might be a sell-out. With this formula, we might've broken nationally by the year 2000!

But because we were on 'Action', we were beamed into homes across America and started having hit records. You could almost draw a parallel chart between the years we were on 'Action' and record sales.

...We were very rebellious and left field. By today's standards we were probably pretty tame but it was a different time.

Back in those days when we were playing in the Northwest, I had a 100 foot mic chord so I could not only move around a lot on stage but also go relieve myself in the latrine while still singing! The first time I tried this, the mic only reached to the door of the latrine, so I was screaming across the room which must've had great echo. Actually, I can't imagine how bad it must've sounded!

...We would buy junk pianos before shows and during our finale of "Ooh Poo Pah Doo", Paul would douse it with lighter fluid and light it on fire.

We would have 1500 people in a space for 500. Everybody was physically close to the stage. A lot was going on -- we were burning pianos, having on-stage water fights. This may sound tame, but we were getting shocked! There were actual sparks and some very animated moments.

...I think (the Sande) LP pretty much was our repertoire at the time. A lot of those things were visual as much as they were aural. For those who had seen us play up in the Northwest and who could close their eyes and visualize one of our shows, it probably worked a lot better than for someone in Taiwan collecting Raiders singles.

...The first time we wore uniforms was in Lake Oswego. At the time, we were still wearing La Jolla blazers, still searching for an identity. I remember Paul and I were walking down the street in Portland two days before the show and we saw in the window of a costume shop a mannequin outfitted in a Revolutionary War uniform. I said to Paul, "Hey, that's the way people used to dress during Paul Revere's time." Paul went in and cut a deal with the store owner, renting these costumes for the band.

We did our first set at Lake Oswego in our usual La Jolla collarless blazers but for the second set, we came out in the Revolutionary uniforms and the atmosphere really changed; everybody, the band and the audience, were really getting into it. We were suddenly like the Marx Brothers! We could do anything we wanted because we had taken on this character. On stage, it's really hard not to have a good time with a bunch of guys wearing lace dickies. So, we took on this character. I took it to the nth degree because it wasn't me, it was a character. I was totally outrageous!

...The Wailers were our big competition. When we first set up shop in Portland in '62, we were reading about the "Seaside Riots" in the local paper and how the Wailers had been brought in to quell the savage teens. In the article, it said that they got paid \$250 and so from then on we aimed for \$250 as an asking price. We didn't always get it in those days but that's what we aimed for!

The Wailers were great. Man for man, they were better musicians than the Raiders. There was a lot of talent coming out of the Seattle area at the time. When we were going to play for the first time at the Spanish Castle in Tacoma, I told Paul that we couldn't play there! I told him there would be bass players on the front row criticizing Holliday's four finger technique. I was scared to death. We were kinda like Iggy & the Stooges opening for the Beatles (there).



...The Kingsmen were our friendly competition in Portland. We were both sloppy rock 'n' roll bands and of course, we both had "Louie Louie" in our set.

I kinda like the Kingsmen's version (of "Louie Louie") better. I really liked the version by Rockin Robin Roberts backed up by the Wailers and my favorite version of all is the original by Richard Berry. To learn "Louie Louie", I borrowed a copy of Rockin Robin's version from Lynn Easton who was the leader of the Kingsmen.

In a controversy that will continue to the end of time (re: Who recorded their "Louie" first, Raiders or Kingsmen -ed.), when we went in to cut our version at Northwest Recorders, the engineer said we'd better get it out fast 'cause another group had been in the week before cutting a "demo" of the song. Well, that "demo" could have easily been the finished master to the Kingsmen's version!

We sold about 6000 copies of "Louie Louie" in Portland, the Kingsmen's home town, and they sold maybe 1000. Our version was a hit wherever we played, from San Jose to Washington, Oregon, Idaho and maybe Utah. But Columbia didn't know how to promote it and it died. Later on, the Kingsmen's manager had a friend at WMEX in Boston who played it and from there it went national.

There's has a better feel, more visceral than ours. It was an anthem, a teenage chant ready to happen. There's is the classic version. It has a different energy and I like it better than ours.

...The steps developed when Holliday was there. Like a lot of our show, it spontaneously constructed itself. When Phil joined, he was very much more of a clown; more of an actor than Holliday.

...Paul and I had a deal. It was the early days and the band had quit again and Paul said he was going back to frying hamburgers. I told him, "I'm going all the way. Take my advice and let's keep this going. I'll handle the music, you handle the business." Paul handled the business and really after three or four more records, didn't even come down to the sessions anymore.

WIN MARK LINDSAY'S PONYTAIL!

...Obviously, (the quintessential Raiders line-up) would have to be Smitty, Fang, Drake, yours truly and Paul.

...One of the things that gave our records their own particular sound was the low-end. Terry (Melcher) was enamored of low end. It was a warm, tube, low-end sound.





World copyright by Here 'Tis Magazine

...If you're asking about why the sax was used less on later recordings, I guess that had more to do with Terry Melcher trying to add more vocal nuances to our records. Actually, we lost a lot of the spirit of the original Raiders with the change in sound.

...I remember in the middle '60s finding out I'd made half a million dollars one year after taxes, which seemed like all the money in the world!

...Terry was handling the production and he and I were doing the writing. Drake, Smitty and Phil thought they were writers and should be more included. They wanted a bigger part of the spotlight. But Terry said, "This is the (hit) formula and this is how it works."

They might have thought they were the reason the Raiders were happening. They were part of the reason. It never came down to one person being responsible for the band's success:

PAUL REVERE & THE RAIDERS



...I'm glad they did ('The Legend Of Paul Revere' CD). I think the early stuff on Gardenia and Sande and those labels is of great interest if you remember us from the Pacific Northwest but otherwise, they should have been released on a separate CD.

My disappointment with the CD is two-fold. As I was saying, there needed to be a separation between material like the Gardenia singles and the greatest hits. Also, the overall sonic quality of the final mixes left a lot of room for improvement. Terry and I worked very hard at these mixes and when you have an engineer mixing down 40 tracks in two days and when he doesn't have the emotional connection that we had to the original recordings, it's not gonna sound the same.



In an effort to correct their 2-CD mistake, 'The Legend Of Paul Revere', Sony has given Bob Irwin the OK to take a long overdue shot at the tapes, with the results a soon-to-be-released all-punk collection of essential Raiders singles and sorely missed LP tracks. From my understanding, this CD will include the best stuff from "Louie Louie" to "Him Or Me-What's It Gonna Be" plus more unreleased recordings from Columbia's vaults. Mark is personally gonna fly in to supervise the mix on "Kicks" (Another mix like the one on the double CD and folks are gonna start saying, "Gee, that wasn't such a good song after all!"). Stay tuned.

One final note. For those of you who dig this Raiders lore, keep your eyes open for any possible publishing of Neal Skok's interviews with all the key members of the band. Neal's got all the goods on the Raiders' mid-'60s debauchery and then some! Unfortunately for us enquiring minds, he's pals with a lot of these guys and ain't at all keen on tarnishing their rep. Much of this stuff he won't even repeat, much less print/publish (though with my reasonably sick mind, I was able to "guess" one particularly revolting story out of him that made me wanna take a shower after hearing; truly dark, unpleasant stuff).

More UNIKUES

Last issue's UNIKUES article/interview (with Bobby Stampley) was a real disaster. For starters, in pasting-up/laying-out the interview, I managed to misplace an entire page of the transcribed conversation with Stampley. Therefore, at one point I'm asking him one question & he's answering a completely different one! Sorry, Bobby...

Also, the moronic printers screwed-up with instructions to drop a negative onto one page, hence that mysterious big black box/waste of ink taking up plenty of space for no apparent reason (sorta like all this jabbering I'm doing!) on one page of the interview. By the way, that missing negative belatedly appears here; it's an old ad for "Toys Are Made For Children" ("Sold over 100,000 in two weeks", claims the ad; yea, right!).

There were other less puzzling mistakes as well. I noticed a "R. Hawkins" listed on one Paula Uniques single and figured it might be Ronnie Hawkins. Actually, the record was produced by FAMED Muscle Shoals session players Jimmy Johnson and Roger Hawkins. Ironically, I'd mentioned Roger Hawkins previously in the interview. As it turns out, Bobby Stampley was somewhat mistaken 'bout the pre-Uniques single ("Malaguena") by the Cut-Ups. I nailed a copy of this one since last issue & it's actually a Uniques record. Both sides are instrumentals with the Bobby Sims co-penned "Renegade" the better of the two. Sounds like they borrowed their high school music teacher to play piano on "Malaguena"; terrible ain't the word for this type of tinkering.

Of course, I smartly ran a disclaimer in the intro to the interview. I knew there were a bunch more Uniques singles and even a fourth Paula LP that I'd yet to hear, so I didn't want to give any of you scholarly types the wrong message that I might be some kinda expert on the band. To quickly recap, I raved on or at least recommended the following in that introduction: "Run And Hide", "You Ain't Tuff", "Fast Way Of Living", "Strange", "Treat Her Right", "Midnight Hour", "Tell Me What To Do" (non-LP), "Sugar Bee", "Oh, Pretty Woman", "Goodbye, So Long" (non-LP), "Go On And Leave" (non-LP), "You Don't Miss Your Water" and "My Babe".

Here are some further Uniques records since tracked down that're worth drawing attention to: "Lady's Man"/"Bolivar J" has gotta be one of the very best Uniques aingles. The A-side has a distinct Curtia Mayfield-Major Lance R&B feel to it, yet is in no way a foul "blue-eyed soul" attempt. It's boss lyrics tell the story: "I'm a lady's man/why don't you understand?/I'm known for miles around/I love the women & I put them down!". "Bolivar J" is even cooler: "Well, you've all heard the story 'bout Louie Louie/we here to tell you 'bout Bolivar J". Oh man, they even sound like '64 Raiders on this one! Both sides were somehow left off the impeccably patchy 'Eunuchly Yours' album that soon followed (in early '66).

Tacked on as a flipside to the good timey "Groovin' Out (On Your Good, Good Lovin') is a fairly hip instro titled "Areba". Though this one was released in early '67, I wouldn't be surprised if this was recorded a lot earlier. One Uniques record I've known about for years and has slowly done some growing on me is their cover of "It's All Over Now" (from the 'Playtime' LP as well as B-side to the non-rockin' dog, "All I Took Was Love"). It not only lacks the sneer of the Stones' blueprint, but also has a really silly sounding guitar intro. Actually though, this is kinda uh funky arrangement and I can almost picture '68 Wilson Pickett swinging/screaming to this cheesy backing track.

I haven't lucked into a copy of the Uniques following single, "It Hurts To Remember"/"I Sure Feel More (Like I Do Then I Did When I Got Here)", also from '68. But "I Sure Feel More" also makes a showing on the fourth Uniques album ('The Uniques') and it's a killer! This is real heavy rock shit in the same bag as one of last issue's Uniques faves, "My Babe". It's written by

RUN AND HIDE

Lyric by JOE STAMPLEY and KEN FREEMAN

Music by DAVID WADE

Recorded by THE UNIKUES on PAULA RECORDS



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the guy who must've wrote "Just Dropped In (To See What Condition My Condition Was In)", due to both of 'em sounding/titled alike. But forget the First Edition ("Who?", you ask). This is angry, loud rock 'n' roll that probably appealed at the time more to drunken bikers than to the Uniques' usual frat following. Especially rewarding is a heap of feedback that spews forth from Ray Mills' amp towards the song's end.

'The Uniques' was a typically schizo collection of lounge standards ("By The Time I Get To Phoenix", "Sometime"), soul ("You Don't Miss Your Water") and punk slop ("My Babe", "Sure Feel More"). For some damn reason, they covered the Wildweeds' "No Good To Cry". Joe Stampley, as usual, does a good job of giving Big Al Anderson's original vocal a run for its money. Unfortunately, some idiot overdubbed a @@\$zing string section right where a fuzz break is needed!

One of the strongest cuts on the LP (though you'd think that ain't sayin' much) and one of the few not also released on a single was "The Middle Of A Heartache". It ain't punk at all and would be more appropriately filed under the dreaded "blue-eyed soul" category. Nevertheless, this one is really good and dynamic, featuring the unmistakable Mar-Keys/Memphis Horns, another great Stampley vocal and, go figure, a good tune written by Charlie Daniels! If you hate soul music, you'll think this song sucks (Jerk).

Tragically, 'The Uniques' featured a terrible sleeve (unlike its three predecessors). On the front cover, our heroes are seen wearing the squarest, most polyester duds ever! At least the Stampleys look completely pissed off wearing this shit. On the back, they look cooler, wearing nehru, etc. (though Bobby Stampley, no matter how psychedelic and stupid you dress him up, is still gonna look more like a college football coach than a damn hippy!).

The Uniques had other less notable singles into the early seventies (including two, maybe more, AWFUL singles on Paramount). At some point, Paula Records cashed in on Joe Stampley's country success with the 'Joe Stampley and the Uniques-Golden Hits' collection (in largely unlistenable reprocessed stereo and with 8-track tape-level packaging). A couple years back, Paula reissued this LP on compact disc. To their credit, they went back to the tapes and improved on the packaging.

'Golden Hits' showcases the poppier records, including a lot of string-laden ballads. The only punk tracks here are "You Ain't Tuff" and "Run And Hide". Also included are the ultra-soulful "You Don't Miss Your Water" (LP mix), the supremely strange "Toys Are Made For Children" and a guilty pleasure of mine, the loungey "I'll Do Anything" (once again in a botched mix where the backing track/singers go on & on long after the song is supposed to fade out like the single!).

As a die-hard fan, I'm glad this is out. But when in the world is Paula gonna get around to issuing a Uniques rock 'n' roll CD?! From reading this article, it's an easy guess as to which songs I think oughta be on there. Plus, there's the issue of unreleased material. My bet is that there's tons of stuff, good and bad, rotting away in some humid vault in Shreveport. How 'bout it, Paula?

- JAREMA

FIRST CROW TO THE MOON

I did my damn best to secure the scoop on these guys for my liner notes to Sundazed's 'Psychedelic Microdots Vol. 3' comp (and have the phone bills to prove it, I'm somewhat embarrassed to admit). Since their sole testament to brilliance, "The Sun Lights Up The Shadows Of Your Mind"/"Spend Your Life", was issued on Roulette Records, they could've been in all possibility either a bunch of pimply-faced losers from Toledo, Ohio or maybe even a teen-marketed studio fabrication under the supervision of some shlock New York producer (under the alias "Jerry Millstein").

The only existing lead on First Crow To The Moon was an old rumor that Chris Stein (ex-Mr. Deborah Harry & founding member of Blondie) had once been amongst their ranks. I tracked him down through his agency who relayed a message from me. Apparently, Mr. Stein wasn't interested in talking 'bout First Crow but did at least own up to once being in the band (via a returned message I got through the agency). With this "info" plus Bob Irwin's pointing out that on the tape box for their master that the band name was spelled First Crow To The Moon, I felt I'd at least gotten a little closer to the truth despite having exhausted all resources.

In my liner notes to the 'Psych Microdots' CD, I not only mentioned the Chris Stein connection but pointed out the "original" spelling of the group's name on the master tape. Lo and behold, with the release of the CD and a fateful plug in Stereo Review Magazine, "another" member of First Crow To The Moon came outta the woodwork! Allen Miller, drummer (and lead singer on "The Sun Lights Up The Shadows Of Your Mind") for the band, saw the plug (which ironically didn't mention any of the other groups on the CD) and thought it best to set the record straight.

According to Miller, the band, who really were called First Crow To The Moon (forget the space-race reference, kids), were from Brooklyn and consisted of:

ALAN AVICK - Lead guitar, age 18
STUART GOLDSTEIN - Rhythm guitar, age 18
EDDIE GREENBERG - Bass, age 17
ALLEN MILLER - Drums, age 17
JERRY MILLSTEIN - Piano, organ, age 18

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The Uniques

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As far as Chris Stein is concerned, Miller says, "(He) was a friend that hung around with us and was at numerous rehearsals, but he was not a member of the band."

The band came together during late Spring/early Summer 1967. Previously, Miller had played with the Outsiders (that's the Brooklyn Outsiders!) whose chief claim to fame was competing in a World's Fair "Battle of the Bands" with a judge's panel consisting of Guy Lombardo, Count Basie and the President of the Patrolmen's Benevolent Association. Millstein, Avick and Gold(stein) were in a rival combo, the Backdoor-Men.

By the end of the summer, First Crow To The Moon were already in the studio. Besides the two single sides, an additional pair of originals were put on tape (including "We Walk The Rain", finally issued on 'Psych Microdots' plus one that remains in the vaults, "Still Love You"). Recalling the session, Miller Sez, "I do remember setting some sort of record by recording all four sides in one session lasting 13 hours. At that time, \$100 an hour for studio time was big bucks and our managers (Al Wood and June Brezenoff) wanted us in and out of the studio as fast as possible. After the session, we met with Doc Pomus (and) Morris Levy; he had Roulette Records put us under contract."

Apparently, it was rotten timing signing with Roulette when they did: "Most of their A&R money went into promoting Tommy James & the Shondells' 'I Think We're Alone Now' and 'First Crow' couldn't fly on its own. To this day, I still can't listen to Tommy James!" Miller went off to college in upstate New York the same month the record was released (9/67) while guitarist Alan Avick died of leukemia the following January. Considering that the band existed for only a few months, it's amazing that they were even granted an opportunity to record. Lucky for us as all three sides included on 'Psychedelic Microdots' are super teen garage-psych.

In an odd footnote, according to Miller, the band were never photographed!

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